COURIER

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February 1, 1954

VRONSKY *and* BABIN

A STATEMENT FROM THE PUBLISHER . . .

The first issue of the *Musical Courier,* in January 1880, contained the following statement of editorial policy:

> This journal, as its name purports, is intended to cover the musical field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give close attention to trade interests, and with its frequent issue must serve the best and most important medium for advertisers.

It is indeed with a profound sense of awareness that I assume responsibility for publishing and directing the editorial policy of the Musical Courier, now nearing its 75th birthday. But more than its long and distinguished past, I am concerned most vitally with its promise in the years ahead—for age alone is never sufficient justification for the continued existence of any organization.

The basic policy outlined in the first issue of this magazine will not change with its new publisher. Rather will it strengthen whatever modifications of style or content may in the future be contemplated.

Because in a venture of this sort one picks up threads already party woven by others, an entirely new pattern cannot be undertaken immediately, even if such a course were desirable. Innovations, if they are to be more than mere change, take time and thinking about. Moreover, what has served long has sometimes served well. Nevertheless, alterations that seem to us and our readers to be needed most urgently shall be attended to promptly. Some changes have already been made in this issue. Others will be announced from time to time in the column "From the Editor's Desk"—to which I refer you now.

musical COURIER

Trademark Reg. U. S. Pat. Off.

February 1, 1954

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ON THE COVER

During the season 1954-1955 the two-piano team of Vitya Vronsky and Victor Babin will introduce a new work for two pianos with orchestra accompaniment by the British composer Arthur Benjamin called *North American Square Dances*. Commissioned by and dedicated to the artists, the work is based, as its title implies, on American and Canadian folk-dance tunes. Vronsky and Babin will also feature the Mozart Concerto in F Major for two pianos and orchestra next season.

Mr. and Mrs. Babin are now en route to Europe for late winter and spring engagements, but will return in time for the summer institute and festival at Aspen, Colorado, where Mr. Babin is director of the school. They will be in America all of next season.

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Seventy-fourth Year
February 1, 1954

FROM THE EDITOR'S DESK . . .

In this issue we present with great pleasure...

. . . RALPH KIRKPATRICK, eminent harpsichordist, author, scholar, and teacher, in a stimulating article setting forth his own philosophy of teaching.

. . . H. W. HEINSHEIMER, author of the delightful books *Fanfare for Two Pigeons* and *Menagerie in F. Sharp,* who will begin a series of columns entitled "Bugles and Bells"—drawing upon his wide experience with artists, composers, and in the field of publishing.

In the February 15th issue there will be featured, in addition to our own critics' reviews of New York concerts and recitals, excerpts from the reviews of other leading critics. Reports from abroad will be enlivened digests of the most important musical news.

We want the *Musical Courier* to become a sounding board for contemporary theories of composition, because we believe that such controversy is a sign of vitality. In addition, reviews of the most significant new music and books will be provided by outstanding authorities. HAROLD C. SCHONBERG of the *New York Times,* will in the February 15th issue institute a sustaining book column.

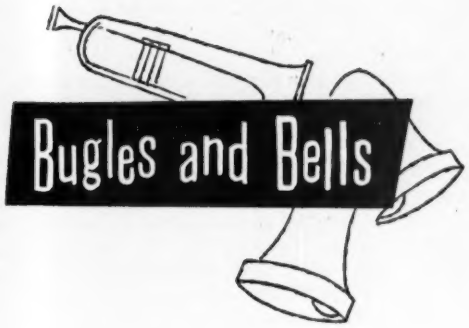
One of our most distinguished contributors will be the well-known music commentator, lecturer, author, and recording expert, EDWARD TATNALL CANBY, who in subsequent issues will write on the subject "Hi-Fi and Music."

We are particularly aware of the importance to the nation of the musical activities of leading American universities, conservatories, and schools of music, because it is here that the roots of our musical culture draw their strength and where modern composers have been accorded most sympathetic and widespread attention. For teachers and students there will be articles by the most provocative writers in the pedagogical field.

It will be a special privilege for the *Courier* to be instrumental in bringing to wider public attention the talents of accomplished young artists and composers.

The invitation is extended to our readers to answer or comment upon any criticism or articles that appear in this paper, for there is no surer way of knowing how better to serve musicians—whether composers, artists, teachers, students, or just listeners—and the musical life of our own country and the world at large.

Gid h. Waldrop



by H. W. Heinsheimer

H. W. Heinsheimer is the Director of Symphonic and Dramatic Repertory for a famous New York music publishing firm, and the author of Menagerie in F Sharp *and* Fanfare for Two Pigeons. *Beginning with this issue, Mr. Heinsheimer's column* "Bugles and Bells" *will be a regular feature of* The Musical Courier.

WITHIN the last few weeks several news items have appeared in the New York papers, seemingly unrelated, yet really birds of the same feather. Mr. Rudolf Bing, for example, let it be known that overtures had been made to him to assume management of the Municipal Opera House in Berlin. While stressing his determination to stay on in New York, he made it clear that his decision had not been easy, in view of the fact that the Berlin Opera House is granted a yearly subsidy of over a million dollars, while the Met has to go begging to the public at large, year after year, and with decreasing success.

More recently—as if his statement had needed elaboration—Bing blushingly accepted the legacy of a composer who left him $150,000 provided he would produce posthumously an opera the poor man had been unable to see and hear on the stage—on any stage—while he was living. There has been considerable criticism of Mr. Bing for playing the role of Gianni Schicchi and permitting a policy of repertory by legacy. The New York *Herald Tribune,* in a pun that deserves to be preserved for posterity, acidly remarked that, at least at the Met, where there is a will there is a way. I am not critical of Mr. Bing, I do feel sorry for him, and a little ashamed when I consider that in defeated Germany (or Italy, or even Austria) he would have a million dollars or more to play around with and no strings attached, whereas in victorious America he has to grab at a paltry $150,000 wrapped securely around a one-act opera written to a French libretto.

ANOTHER item that went by without causing much stir among the reading public was the announcement that the opera seasons of the New York City Center, having previously been cut from six to five weeks, had been restored to the traditional six weeks (even so, not a handsome run) only after the Rockefeller Foundation had provided the City Center with $200,000 for the production of new operas—such as the new *Tender Land* by Aaron Copland, which is to be given its world premiere at the Center on March 26; and Gian-Carlo Menotti's *Saint of Bleecker Street,* which will be heard first in October. Brilliant and exciting as these announcements sound, they could never have been undertaken without the *subsidy* of an organization like the Rockefeller Foundation.

NO SONER had the basic financial problems of the two New York opera companies been thus underlined than a third musical giant, the Philharmonic-Symphonic Orchestra of New York added another illuminating chapter to the fascinating lesson in modern musical economics when it lost its radio sponsor in the middle of the current season. The abrupt cancellation of the Aero-Willys contract on January 1, 1954 was a rare and exceedingly rude occurrence in the field of sponsored radio programs, and should have made plain to many radio listeners who were not aware of it before, on how treacherous a pile of sand our greatest musical institutions are built. It was pathetic to find the confident voice which until Christmas had sung rhapsodically during intermission about the magnificence, comfort, and speed of automobiles so suddenly and unexpectedly replaced by a New Year's speech of Mr. Floyd J. Blair, president of the Philharmonic-Symphony Society of New York, who, after bidding the passing year and the motor industry a tearful and moving goodbye, implored the audience which only a week earlier had been asked to spend $2,000 on a new car, to please send to the New York Philharmonic ten, or five, or just any old dollar bill they might have around the house.

Unless the New York Philharmonic finds another sponsor, all that will be left of what was once a brilliant array of great symphonic music on America's airwaves—the Boston, the Cleveland, the Detroit, the Philladelphia, the Chicago, the CBS, and WOR Symphony Orchestras—will be the NBC Symphony (at present smoothly, though, I understand, not too enthusiastically, oiled by Socony Vacuum).

THE traditional American system of private support of musical institutions is certainly undergoing its most severe test. Informed people throughout the country will tell you: (a) that there is more enthusiasm for, and interest in, serious music today than ever before, and (b) that

there are fewer people able and willing to make up the inevitable deficits.

Mr. Bing is not the only American musical entrepreneur who has not been able to find a successor to Otto H. Kahn or Mr. Cravath. Mr. Floyd G. Blair, a full year before his budget was so severely crippled by Willys-Overland's sudden revearsal, had this to say in his 1952 Annual Report to the Philharmonic-Symphony Society of New York: "When the next emergency does come, which may well face us all should World War III or a depression confront us," (or, he might have added, a cancelled radio contract) "many orchestras will be in serious straits. When troublous days beset us, it will be difficult to formulate a sound plan, get it approved by Congress, and put it into operation in time. I therefore feel strongly that all orchestras in the United States ought to be taking a long look ahead now and be preparing to meet whatever may be in store for them. If some sort of government help becomes essential to the continued life of our musical organizations, it is better to accept it than to see them shrink in importance, and many perhaps pass out of existence."

Repudiation of the idea of public subsidies for opera and symphony orchestras—the accepted pattern in Europe ever since these great musical organizations came into existence—is axiomatic to American thinking. But why should this be so? Why should the fact that private initiative and private capital have created a number of first-rank symphony orchestras in America (though opera has lagged miserably behind) be accepted as permanent and unchangeable? So active and important an organization as the National Music Council doesn't seem to think so. I was particularly impressed and encouraged when the chairman of this organization's recent symposium on the problem of Government subsidies for the arts, Dr. Howard Hanson, publicly declared that he had been opposed to such subsidies and the philosophy behind them in the past, but was now definitely changing his mind. Other speakers—such as Mrs. Ada Holding Miller, president of the National Federation of Music Clubs; representatives of the American Symphony League and the American Guild of Musical Artists; and many individuals—endorsed the basic thoughts behind H.R.5397 (83rd Congress, 1st Session), a bill offered by Congressman Charles R. Howell and dealing, among other matters, with the establishment of government subsidies for the arts. The bill is an attempt to create a broad plan for dealing with emergencies as they arise. Its basic provision is for the establishment of a 15-member commission representing all the arts, which will attempt to formulate a plan of action. The bill would also authorize appropriations—as much as $20,000,000 for each fiscal year. It is designed to encourage, not to prevent, private sponsorship and would assist only those artistic organizations which can obtain at least 75 per cent of their funds from local sources.

"My bill," said Congressman Howell, "is primarily a pump-priming measure which would recognize the national interest in the fine arts. There is a philosophical difference in viewpoint which must be considered in the evaluation of the measure I have sponsored. The debate is between the proponents of the belief that arts are living and must be encouraged with every resource at hand, and those who regard the arts basically as the product of a past age which must be preserved rather than encouraged. More and more, however, with increasing urgency, cultural leaders and Mr. Average Citizen are demanding that we conserve artistic talent as an important and priceless part of our national heritage. What is imperatively needed is national leadership in the arts."

I haven't the space here to explain in greater detail H.R. 5397 and the splendid ideas behind it. If you share my beliefs and if you want to lend your moral support to a worthy attempt, write to Congressman Howell and request a copy of the bill and of his speech to the National Music Council.

WE ALL know—and so does Congressman Howell—that such ideas and ideals are far from being generally accepted, and that there is a long, difficult road ahead. But when I look at the magnificent progress music has made in this country within a single generation, I cannot help feeling inspired and reassured about its future and its ability to survive under any circumstances.

Maybe these are empty dreams (the lonely opponent at the National Music Council's meeting thought and said so). But I'd rather be wrong dreaming of an America in which the future of great musical organizations cannot be threatened by the whim of an advertising agency and where operas do not have to be performed posthumously for a price, than be right and have to yield to the fear of little men who would rather hide in the comfortable caves of yesterday than face the light and the wind of tomorrow.

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MARY GARDEN RETURNS... FOR THE LAST TIME?

Our Mary Craig Interviews Mary Garden

MARY GARDEN, as dynamic, vital and fascinating as in her prima donna reign, faced a bombardment of press questions and a battery of photographers with zest. Her noted wit was greatly in evidence, her vividly

"Not One Voice But Twenty"
(Mary Garden and Carleton Smith)

blue eyes shot sparks, and as she guided the interview hither and yon, from Paris hats to Debussy's first opinion of the opera *Louise*, from an admirer in Rhodesia to powdered wigs and the ways of Scottish tailors with tartans, the conversation moved unflaggingly. An hour was far too short a time to listen.

"Talking to people is great fun," Miss Garden commented. "All my life, and at least 34 years on stage, I've been somebody else—Melisande, Louise, Thais, Salome, not one voice but twenty. It's new and refreshing to meet people as just myself—I love it."

Under the auspices of the National Arts Foundation (Carleton Smith, director) a series of programs has been arranged called The Mary Garden Opera Demonstrations. Following engagements in the Midwest, on the Chicago Theatre of the Air and in several selected eastern cities, Miss Garden will present her conceptions of six of her greatest roles from the Carnegie Recital Hall stage. The schedule lists *Melisande, Louise, Thais, Salome,* and *Le Jongleur de Notre Dame,* and Katiusha in Alfano's *Resurrection.*

April 1900, Friday the 13th, an unknown, untried girl went on stage over the protests of conductor and cast and sang the part of Louise for an ailing colleague just at the point where the aria *"Depuis le jour"* highlights the score. As the opening orchestral phrases were played, the Scottish lass turned her back on the audience and said, "Mary, my girl, this is it. It's now or never." Before the opera ended, Mary Garden was a star. She has never faltered from that first soaring flight to top-rank position.

"Opera is still a wonderful revelation to me," she continued. "Last night I went to hear *Carmen* at the Metropolitan, the greatest *Carmen* I've ever seen. What a performance! What a conductor! And the scenes—right out of Spain.

"Who was Carmen? The conductor? Oh, dear, I've no idea. But they were wonderful." (*Reporter's Note:* Risë Stevens, Carmen; Tibor Kozma, conductor.) "I loved it. It was a miracle!"

"This is the secret of a good portrayal," Miss Garden picked up the thread, "It was shown in this *Carmen.* It is not enough to sing the note or to know place on stage. A successful singer must differentiate between character-personality in a role. But, more than that, she must understand the *tone* the composer desires and the *voice type* of the role. She must know how to *diction* the words for expressive meaning. Melisande, for example, all mystery, gazing into the pool in the deep forest. 'What do you seek?' asks Golaud. 'I'm looking for my lost crown.' 'Who gave it to you?' 'I don't know.' Here's your character keynote. Contrast also the youthful, not-quite-broken boy's voice of the 15-year-old lad in *Le Jongleur* with the great hot-blooded passion that throbs in the utterance of *Salome.* No one should think of using the same voice quality in every part.

Miss Garden, in a smart black wool suit ("From Aberdeen, dears"), a Suzy white plush hat with a scarlet band, the Legion 'd'Honneur in her buttonhole, fabulous pearls wrapped five times around her neck, and fingers heavy with emeralds, rubies, and sapphires ("From old St. Petersburg"), was happily alert during the interview. She volunteered her age as a snappy, perennial 70. "That's the way it's going to be from now on." She is extremely proud of her weight (110) and her lovely figure. And to the reiterated query, "Why didn't you marry?" she replied that "for a young singer, work should be the sole aim. The wonderful Public should be the intense love.

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"SHE CAME—SHE SANG—SHE CONQUERED." *Times Herald, Washington, D.C.*

The Philosophy

Ralph Kirkpatrick is in many ways a phenomenon. Rarely does there appear on our twentieth-century musical scene a triple-threat musician. As a performing harpsichordist Mr. Kirkpatrick has no peer; his scholarly endeavors have produced the brilliant and discerning book "Domenico Scarlatti" (Princeton University Press); his ability to convey his knowledge as a teacher has led many of his students to successful careers. Those who are fortunate enough to know him personally attest to the fact that he has remained a most modest and unassuming personality.

The material here presented is excerpted from a paper prepared and given at a meeting on the Yale campus of the Society for Music in the Liberal Arts College. We feel that this article is "meaty" and vital to all musicians—artists, teachers, and students alike—and it is with greatest pleasure that we offer it to our readers. An elaboration of his "philosophy of teaching" may be found in the preface to the recently released "Sixty Sonatas"—Scarlatti (G. Schirmer), edited by Mr. Kirkpatrick.—EDITOR

I SIMPLY have no patience with the kind of extremely competent parroting that so often passes for musical performance. For me it is not the notes that count, nor their projection in sound, but the connecting forces between them, the musical impulses that bring them into being, and the artistic logic that shapes them into musical structure. As far as I am concerned, the performer must be able not only to *play* a phrase or a piece; he must be able to *imagine* it. He must be able to participate in the creative activity of the composer.

This is why I find myself endlessly involved in getting competent keyboard players to feel the difference between a fourth and a second, to understand the expressive vocal scale of intervallic values, against which the push-button system of every keyboard instrument so seriously militates; in getting them to understand physically as well as intellectually the significance of changing rhythmic values, of continuity and discontinuity of rhythmic impulse; in forcing them to acquire a technique of harmonic analysis that enables them to sense those basic fluctuations of harmonic intensity that do not necessarily spring immediately from the note-picture to the eye, that enables them to distinguish the hierarchy that ranges from the subsidiary, decorative, and arbitrary to the essential and indispensable.

I AM astonished to observe the number of accomplished organists and pianists who cannot even sing the bass line of what they are playing, let alone sing one line and play another. How can one expect them except in the most haphazard way to sense any intervallic relationship, either horizontal or vertical? How can they possibly develop any accurate feeling for the fluctuation of harmonic intensities, or for the over-all tonal organization of an extended work? How is it possible to allow students to play fugues who cannot even sing any one of the separate voices? Why are so many violinists unable to read the bass clef? Would singers have such difficulties with the location of correct pitch were they given vocalizes that substituted the harmonic logic of correct enchainment of parts, with its consequent genuinely musical intonation, for the disorienting keyboard-ridden upwards and downwards transposition of their warming-up exercises? How can so many of these inadequately trained people be assured of a resounding success?

The answer is that we live in a highly organized musical ant-hill, in which the temporary value of specialization is not immediately negated by an attendant atrophy of musical imagination. With this ant-hill conception of music I would prefer to have nothing to do. I think that it is still possible for everyone concerned with music, no matter how slightly, to function as a genuine living autonomous organism. In a world of musical monsters, I can conceive of no greater musical monster than a specialist in old music who is not first and foremost a musician.

This is why I am content to accept many pupils who will never become concert performers, specialists, or even outstanding musicians. But I feel that the health of a musical society is as much dependent on the culture of its middle classes as on that of its aristocrats. Anyone whose musical horizon I can extend in a basic and genuine way is worth teaching. I can very seldom advise musicians in their formative years to gear themselves exclusively for a life of concert performance. It seems to me that along with a sound technical foundation, a broader musical basis can only be of benefit, should these young musicians later exhibit the temperament, initiative, and ability to become outstanding professional performers. Should they not rise above the middle class of music, their fund of sound musicianship will equip them to make a far greater contribution as teachers or as citizens of any musical community than will the perishable assets of the disappointed specialist.

IN former years I put myself through a rigorous discipline of daily exercises designed for the cultivation of a facile and accurate keyboard mechanism well in excess of the requirements of any music I might be expected to play. Much of this technical approach I now reject as not being sufficiently bound up with the innate materials of music and of musical expression. I recognize having profited by it, but I am unwilling to pass it on in the form in which I practiced it. Too many antidotes were necessary. Little by little, and year by year, I find myself gaining insight which gives me the hope that one day I will command a way of teaching technique which achieves a complete fusion between the mechanical and automatic, and the musical and expressive.

At present, my approach to technical problems varies with each pupil. All of them come to me with considerable experience at the organ or the piano. In most cases I attempt to induce a gradual adaptation of what was good in their previous techniques, rather than immediately to impose a uniform approach. Fundamentally I do not believe that a technique in the highest sense is transmissible. It is a highly personal investiture that should more closely

# of Teaching

RALPH KIRKPATRICK

resemble a skin than a borrowed suit of clothes. While I do not believe that a *technique* can be transmitted in other than parrot fashion, I believe that many of its *elements* are transmissible, and I believe above all that one can impart methods of forming and cultivating a technique. These methods consist largely in the cultivation of systematic, logical habits of fingering, in the cultivation of efficiency and economy of means, and in the breaking down and isolating of the separate elements of any technical problem and their reintegration into an ordered context.

IN actual instrumental teaching I find it possible in an amazingly short time to convey the essential principles of an unfamiliar style. For example, it has never taken me more than three weeks or a month to give a pupil the essential equipment necessary to thread his way intelligently and musically through the intricacies of French keyboard ornamentation. However, the disadvantage in teaching various styles in individual lessons lies in the necessary restriction of these lessons to a few examples of each style, no matter how closely experienced, and in the lack of an over-all survey. I hope that some time I may be able to work out a way of combining scholarship and execution in a seminar for both scholars and performers, in which each makes his special contribution.

Much of my failure to impart all of what I myself found it necessary to learn is due to my innate conviction that knowledge must be sought, not imposed. But much of it is due to my necessary preoccupation with questions of essential musicianship, without which special knowledges are but dangerous eccentricities or sterile applications of formula. The fact of the matter is that what I consider my most important and successful teaching lies in the domain of ear training and solfege. It lies in the cultivation of methods for the sharpening of aural and physical perceptions of music, in the establishment of a direct connection between the instrumental expression of music and its physical sources in vocal inflection, speech declamation, breath, bodily movement, and muscular tension and release. It lies in the setting up of the elementary intellectual disciplines necessary to orderly and constructive practicing and to the identification and control of musico-muscular impulses. It lies in the cultivation of those powers of analysis and of penetration behind the note-picture that are necessary to the genuinely re-creative and organic interpretation of any musical composition.

IN recent years of teaching I find myself more and more surrounded by students who, according to their various capacities, promise to become genuine musicians with a special interest in old music, rather than by the misfits and the *précieux* with which the world of old music was formerly so conspicuously afflicted. One of the great gains in the increased cultivation of early music in the past ten years is that it no longer offers such an alluring refuge to those who have been hopelessly rebuffed at the piano, that there is hope that fewer individuals will occupy themselves with the intricacies of musical ornamentation who cannot decently turn a four-bar phrase.

As I have said before, one of the reasons why I have been only partially successful in imparting the special knowledges that are necessary to the handling of early keyboard music is that I have learned to prefer having them sought out by qualified students who have mastered the essential disciplines of music to offering them as special decorations for the brains of the unqualified. I am a poor believer in organized teaching as a substitute for inner motivation on the part of the student, or as a substitute for necessity and experience. While I feel that certain essential information and certain basic methods must be imposed, if only to provoke other methods and further research, I feel that the real acquisition of knowledge and techniques is a matter of the student's initiative.

As yet, I have seldom had a student whose initiative and capacity extended to what I consider the full scope of an adequate preoccupation with early keyboard music. But I have had students of sufficient ability and independence to enable me to pass on some knowledge and to stimulate a gratifying amount of activity, even if only in fragmentary form. Especially gratifying is the capacity I have observed in my widely differing pupils for teaching each other, in a spirit of generosity and cooperation rather than one of jealousy and backbiting. This pleases me particularly, because one of my motivating principles as a teacher is to foster the independence and self-respect of the pupil. Another is to withhold nothing. This is my reaction to an experience I once had as a student in an atmosphere of secrecy, ungenerosity, and downright sabotage. Gratifying but disquieting is the awareness that in my pupils I have developed a race of severest critics. None better than they know at what I am aiming, when I achieve it, and when I miss it. May I never lose, but further develop a capacity to learn from them.

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CARNEGIE HALL

N. Y. Philaharmonic-Symphony, Szell conducting, Jan. 7, E.—George Szell devoted his final weekend appearance as conductor of the Philharmonic orchestra to a Beethoven program. The Egmont Overture, the Concerto for Violin and Orchestra, and the Symphony No. 5 made up the bill. His interpretations never missed the slightest details of the score.

Isaac Stern, recently returned from a world tour, played the Concerto with his characteristic abandon. His magnificent tone, technical dexterity, and musicianship, together with the sensitive accompaniment of Mr. Szell, made for a deeply convincing reading of this composition. H. W. L.

Luboshutz and Nemenoff, Jan. 8, E.—This most distinguished and integrated duo-piano ensemble possesses a musicality beyond question, a technical dexterity which is consummate, and ensemble work the most refined imaginable. They have grown into a unit in which each partner happily supplements the other.

Opening their program with Franck's Prelude and the Vivaldi-Bach Concerto in A minor (arranged by Isidor Philipp in a rather Romantic style), they next proceeded to Mozart's Sonata in D major (K. 448), played with the greatest finesse and technical prowess.

The highlight of the program—and proof of the excellent musicianship of the artists—was Reger's Introduction-Passacaglia-Fugue, Op. 96. With this gigantic work the composer has made a contribution of importance to the two-piano literature. Luboshutz and Nemenoff gave an interpretation of memorable grandeur, almost improvisational sweep, and understanding. The rousing ovation was well deserved.

After the intermission the artists played Debussy's Linderaja with great tonal refinement, also Norman Dello Joio's suite from the ballet On Stage, consisting of three excerpts arranged by the author. This work has the melodic richness and craftsmanship which distinguishes this American composer's writing. A Chopin Rondo closed the program, though it was prolonged by many encores. H. W. L.

National Orchestral Ossociation, Jan. 11, E.—This concert commemorated the historic appearance of the late Emanuel Feuermann with this organization, and consisted of performances of three major works for cello and orchestra, this time with Bernard Greenhouse as soloist. The three works were Haydn's and Dvorak's Concerti for cello and orchestra, and Ernest Bloch's Schelomo.

Bernard Greenhouse is beyond doubt the best cellist of the younger players, and his style and technique approach perfection. He proved his musicianship, dexterity, and stylistic assurance in each of the compositions he performed and was rightly singled out for a prolonged ovation by the enthusiastic audience.

An exciting event was the first performance of a new piece for orchestra by Alexander Brott. It is full of fun, and brilliantly orchestrated. Called Delightful Delusions, an Overture, it would make an excellent score for a ballet and probably will find its way into the pit with one or another ballet company.

Leon Barzin, the conductor, gave the premiere a brilliant reading and received the enthusiastic applause of a delighted audience. N. W. T.

Mischa Elman, Jan. 12, E.—There is only one Elman, and his playing of the violin is his own individual achievement. He has no par in his own way of making music, and no rival in the particular appeal his art has with the audience.

His program opened with Nardini's Sonata in D major, continued with the Franck Sonata in A major, and the first part closed with Bach's Chaconne. After intermission Glazounow's Concerto in A major and two smaller compositions, Kreisler's Malaguena and Vieuxtemps' Rondino, were programmed.

All these works were played with the mature mastery of a musician who has given his endeavor the greatest technical care. Mr. Elman's ideal apparently is to convey beauty, and convey it he does. Mr. Elman has the secret of beguiling an audience, and he again succeeded with this program in doing so. The audience feted him generously, and he responded with encores. Joseph Seiger at the piano was a competent associate. H. W. L.

Boston Symphony Orchestra, Jan. 13, E.—Following the performance of Mozart's Divertimento in D major for Strings (K. 136), played by the orchestra in straightforward fashion and with vigor and strength, Ruth Posselt was soloist in Lalo's Symphonie Espagnole for violin and orchestra, given in memory of Jacques Thibaud. This composition does not seem to be her special province; she plays it in too classical a style. The improvisational element inherent in this score, the joy in tonal splendor, were missing.

The second half opened with the Symphony by Henri Dutilleux, a 38-year-old French composer of importance. The work avoids the old form of the symphony. Its first movement is a Passacaglia which rises from the first mystic utterance of the theme in the percussion section to great dramatic heights. The Passacaglia device is applied in orthodox manner; the variations reveal an enormous sense of coloristic effects and rhythmic awareness. The ensuing Scherzo is a sort of perpetuum mobile of ghostlike momentum. A third movement, Intermezzo, sings with great warmth and melodic beauty a song of nostalgia. Juxtaposed to the melody (mostly played by the strings) are driving rhythmical figures of the brass, giving the whole movement dramatic force. The last part, Finale con variazioni, starts with hammering, polychromatic chords in the strings, and attains shattering climaxes, to subside in the end into the same dreamlike, unreal atmosphere in which the work started. The performance was masterly. Ravel's Daphnis and Chloe Suite No. 2 in a memorable reading closed the evening. H. W. L.

George Szell Leaves Metropolitan Opera

George Szell, who had recently received critical plaudits for his interpretation of Wagner's *Tannhaeuser,* newly staged at the Metropolitan Opera, served notice on Jan. 13 that he was leaving the company because of "present conditions." No elaboration of this rather cryptic statement could be secured either from the conductor or from the management of the Opera. (Mr. Bing merely expressed regret concerning the conductor's sudden decision.) A spokesman for the conductor, however, quoted Mr. Szell as saying that if the Metropolitan's board of directors wished to consult him, he would provide further explanation.

So far so good. Mr. Szell is certainly his own master, and he must have good reasons for the unusual and decisive step he has taken. But the Metropolitan Opera, as evidenced by its continual appeals to the public at large for contributions, is not the private property of its board of directors. Those who are asked to help pay the bills are entitled to an explanation.

N. Y. Philharmonic-Symphony, Bruno Walter conducting, Jan. 14, E.—An entire evening devoted to the works of a single composer is often risky programming, but if the composer is Mozart, the soloist Myra Hess, and the conductor Bruno Walter there is no cause for alarm. Dame Myra, appearing with the Philharmonic-Symphony, played Mozart's Concerto No. 9 in E flat (K. 271) with articulate clarity. Her seasoned artistry was in evidence throughout. The Orchestra under guest conductor Walter was at its best—that is, after a few moments of rough ensemble playing in the opening Adagio of the D major Symphony ("Prague"). The slow movement of this work, as well as the Andante movement of the great "Jupiter" became masterpieces of placid tranquility. The contrapuntal complexities of the Finale of the C major Symphony had remarkable delineation. The near-capacity audience received the all-Mozart program with enthusiasm. G. W.

Detroit Symphony, Jan. 15, E. — Conducted by its musical director, Paul Paray, the Detroit Symphony Orchestra made its debut at Carnegie Hall with an auspicious concert which proved that the orchestra now can be counted among the leading instrumental ensembles of our country.

The program started with Weber's Overture to Der Freischuetz. It was played with fine orchestral colors, though we would have preferred a more romantic reading with greater sweep. Beethoven's Symphony No. 7 sounded a bit tentative in the beginning. It was played carefully, but its full impact was not realized until the last movement, when the pulsating rhythms of the score, its dramatic impact and great emotional power came to life fully.

After intermission we heard a most moving and expressive delineation of the Prelude and Love-Death from Tristan and Isolde by Wagner. It was from here on that the full quality of the orchestra became evident. Two Dances by Maurice Duruflé received their local premieres. Tastefully orchestrated and rhythmically interesting pieces, they are impressionistic music of great refinement.

In the final work, Ravel's Bolero, Mr. Paray achieved a masterpiece of interpretative virtuosity. His treatment of the theme, his shading of the tempi (which he almost unnoticeably increased with every repeat) brought toward the end of the composition a climax of shattering impact. The audience was enthusiastic, and rightly so, and gave the guests from Detroit, conductor and orchestra, a long ovation. H. W. L.

The Boston Symphony, Jan. 16, A.—Featuring the accomplished French cellist Paul Tortelier, the Boston Symphony impressed a large Carnegie Hall audience in their second New York matinee concert of the season. Mr. Tortelier, whose aquiline facial features and elongated hands and fingers remind some of a figure from an El Greco painting, approached the Haydn D major Violoncello Concerto with somber seriousness. His sureness arises from considerable technical endowment. At times his tone seemed a bit thin, but his acute musical taste, and certainly his technical prowess, were obvious facts. Conductor Munch provided a subdued and well-balanced support. The program opened with the conductor's own highly romantic transcription of Bach's Chorale Prelude and Chorale "The Old Year is Past." The Orchestra's reading of the Variations on a Theme of Haydn (Brahms) was dynamically well colored, each variation emerging with its own characteristic stamp. Saint-Saens' Symphony No. 3 for organ and orchestra in C minor, concluded the concert. G. W.

N. Y. Philharmonic-Symphony, André Kostelanetz conducting, Jan. 16, E.—With the house completely sold out, Kostelanetz led the first of three special Saturday night concerts under his baton, opening with Berlioz's overture Roman Carnival. As usual with this conductor, the aural appeal of his offerings was great.

After the intermission came the New York premiere of Prokofieff's Wedding Suite from the ballet The Stone Flower, one of the last works of the late composer, and certainly not one of his best. Only the orchestration shows the masterly touch one is used to in Prokofieff's scores. Strauss' Rosenkavalier Waltzes followed, and the program closed to great enthusiasm with the Gershwin-Bennett symphonic picture Porgy and Bess.

Judging from this first occasion, the magic of Kostelanetz's name drew a new element of concertgoers. Whether the same persons will also attend the regular Philharmonic events without being lured by this conductor's rather popular programs remains to be seen. One thing is certain, the box office on this evening added a nice sum to the orchestra's treasury. H. W. L.

N. Y. Philharmonic-Symphony, Walter conducting, Jan. 17, A.—Mr. Walter opened this program with Mozart's overture to Cosi Fan Tutte in his own inimitable, delicate, yet dramatic style. He conveyed in this short piece the whole spirit of the opera, with its melodic charm and rhythmic liveliness.

With Myra Hess as soloist, Mozart's Concerto for Piano and Orchestra No. 14, in E flat (K. 449) received a memorable reading. Dame Myra, a past-master in musical understatement, played this music with naturalness and musicianship, technical maturity, and poetic insight, completely remote from any artificial effects. Her collaboration with Dr. Walter was exemplary in its musical understanding. They both apparently had the time of their lives playing together, and they let the audience share in the fun. A prolonged ovation followed.

After the intermission, Walter offered Brahms' Symphony No. 1. And it was a musical offering indeed—inspired to the last bar, the credo of one of the most distinguished musical minds of today. Long applause was bestowed by a deeply impressed audience. H. W. L.

Philadelphia Orchestra, Eduard van Beinum guest-conductor, Jan. 19, E.—An evening of exquisite music-making was offered under the distinguished guest, who is regular conductor of the Concertgebouw Orchestra. The program listed two works: Haydn's Symphony No. 96, in D major, and Bruckner's Symphony No. 7. In both interpretations Mr. van Beinum proved himself a past-master of his art, an orchestral leader of uncommon sensitivity with a rare sense of sound, especially in treating the string instruments, and an admirable ability to project the structural design of works. He reminds one of the younger Bruno Walter.

The Haydn Symphony, one of a set of six written for the Salomon concerts in London and first performed there in 1791, is a lighthearted, fanciful composition. The second offering, Bruckner's Seventh Symphony, is for this reporter one of the culminating achievements of symphonic literature. It takes an hour and ten minutes to perform the work, but time seems to disappear and the pulse of the human heart touches the listener deeply. "Musician of the Lord," as Bruckner was once called, this symphony of his seems to be written indeed by the Deity's "master of music." Mr. van Beinum gave a memorable performance, and the orchestra played with incomparable beauty and devotion. Remarkable is the way this conductor treats the strings, and his choice of tempos gives full value to the slightest contrapuntal figuration.

The entranced audience gave van Beinum a long ovation, the orchestra refusing to rise to share the applause. H. W. L.

TOWN HALL

Bach Aria Group, Jan. 6, E.—At its second concert of the season the Bach Aria Group performed an entire cantata—No. 114—and as usual a series of solo and concerted arias. One may be allowed to state without irreverence that Bach's cantatas are often excellent examples of Gebrauchsmusik, and not all of them masterpieces. This was the case with the one heard at this concert, which, with the exception of a beautiful soprano aria, is more a routine composition than a masterwork. Meritorious as is the work of the Bach Aria Group,

there is in its program policy the danger of monotony. The blame for this does not always rest with the interpreters, but must be laid on the doorstep of the composer. The program was capably executed by vocal soloists, Eileen Farrell, Carol Smith, Jan Peerce, and William Warfield, with Frank Brieff conducting the string orchestra and small chorus. The instrumental soloists were Erich Itor Kahn, pianist; Julius Baker, flutist; Harry Shulman and Robert Bloom, oboists, and Maurice Wilk, violinist. With their excellent vocal and instrumental aid, the evening was as always a musical treat, especially for Bach devotees. M. G.

Robert McDowell, N. Y. debut, Jan. 7, E.—The experienced young Chicago pianist, who has been heard on tour in various parts of the country, revealed major technical accuracy and prowess in his New York recital bow. Two Sonatas by Scarlatti, in E and C major, were played with great clarity and cleanness, and with a musical feeling for the style of this composer. In Beethoven's Sonata in E major, Op. 109, a work which is somewhat difficult to make cohesive in structure, he offered a strong and manly approach, with a sense of conviction and technical control. If not all of the interpretative feeling needed was present in some of the slower passages of this work and in Schumann's Carnaval, the bravura aspects were achieved with brilliance. The final bracket included Falla's Andaluza, Granados' Quejas o le maja y el Ruinenor, and Ravel's Alborada del Gracioso, in which the use of piano color was often sumptuous. Mr. McDowell, who gave several encores to enthusiastic applause, is well gifted with virtuosity, but at times rather overstresses freedoms of tempo and rhythm; if he will give thought to consolidating his various good qualities, he may attain major rank in the keyboard field. H. I. B.

Paul Tortelier, Jan. 9, E.—Paul Tortelier, the French cellist, has returned to our shores after his spectacular success last year. In the meantime also his reputation has been enlarged by his outstanding success at European festivals, and his recital confirmed all these laudatory reports and the great impression he made last year when entering the local concert scene. Opening with a Sonata by Locatelli, he followed it with Bach's Suite No. 3 in C major, to finish the first part of the program with Debussy's Sonate for cello and piano. The second half of the program brought the local premiere of Tortelier's own Trois Petits Tours (Ballet for Marionettes), as well as Brahms' Sonata in F major, Op. 99.

Mr. Tortelier, a consummate technician, did full justice to the mechanical aspects of his program. What distinguishes them even more is the profound musicianship with which the artist masters all styles and his different approaches to each. Thus, the Debussy Sonata was played with quite different sonorities than was the Brahms, and the Locatelli than the Bach Suite. In his own work he presented a fanciful group of short pieces which have great charm and audience appeal. He was greatly feted by the audience and responded by playing encores. N. W. T.

Ruth Slenczynska, Jan. 10, A.—Miss Ruth Slenczynska presented an ambitious program mostly of nineteenth century music. The only exceptions were the Bach-Busoni Chaconne in D minor, which sounds more Busoni than Bach, Scarlatti's Allegro in G major, and Ravel's Jeux d'eau. The Scarlatti Allegro was delightfully crisp, clean, and unpedaled. The pedal had been used too industriously in the Bach-Busoni number. The Ravel selection was a happy relief in a recital slanted a bit too heavily toward the Romantics. The Romantics, however, are Miss Slenczynska's forte, and she thrilled a large audience with her sensitive yet powerful delivery of the four Rachmaninoff Preludes—C, E Flat, G Flat and B Flat major. Schumann's Symphonic Etudes, while being well played technically, lacked some degree of depth in interpretation. The artist was at her best in the Liszt arrangement of the famous Paganini theme. W. L. F.

Concert Society of N. Y., Jan. 10, 5:30.—The New York Quartet (Messrs. Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello) and the New York Woodwind Quintet (Messrs. Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, French horn; Bernard Garfield, bassoon) offered a program of great distinction, consisting of Martinu's Piano Quartet, Jean Françaix's Quintet for Winds, and Mozart's Quintet for piano and winds in E flat major (K. 452). The Martinu Quartet is characteristic of this prolific composer. It is deeply felt, of lyric beauty, rhythmic incisiveness, and powerful projection. In contrast, Françaix's Quintet is happy music, witty, sometimes even a persiflage, and born from an unlimited feeling for coloristic effects. His piece is light and sparkling, and written with consummate mastery. It leaves the audience chuckling, especially when played with the dash and spark of the New York Woodwind Quintet. They received an ovation.

In the Mozart piece one admired, besides the excellent phrasing and tone of the woodwinds, the sensitive, stylistically and technically consummate playing of Mr. Horszowski, who also in the Martinu work added his distinguished artistry to the moving and impressive delineation of this important work. An enchanted audience gave most enthusiastic applause. H. W. L.

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Andres Segovia, Jan. 10, E.—Segovia's first grouping included the artist's own transcriptions of works by Couperin, Bach, Rameau, and Mendelssohn. So varied were the tone colors achieved in these efforts that at times Mr. Segovia's playing gave the illusion of a chamber or even an orchestral ensemble. The body of the program consisted of four contemporary works, all dedicated to the artist. The Cavatina by Tansman was not idiomatic, nor did it seem to have any great musical value. Castelnuovo-Tedesco's work was more suited to the instrument, but it also fell short musically. Rondo (Hommage to Sor) was romantic and idiomatic. Most successful among the contemporaries were Three Studies from the pen of Villa-Lobos. These short movements displayed imagination and were completely satisfying. Works by Granados and Albeniz completed the scheduled program; however, the demands of the highly enthusiastic audience resulted in numerous encores. An overflow Town Hall audience responded to Mr. Segovia's recital with an almost sacred reverence. G. W.

Musicians' Guild, Jan. 11, E.—Following its worthy policy of presenting the honored works of the past with the newest wares of our day, the Musicians' Guild scored a definite success with Joseph Fuchs, violin, and Lillian Fuchs, viola, the Kroll Quartet, and Artur Balsam, piano. Mr. Fuchs and Mr. Balsam gave a straightforward and solid reading of the Brahms Sonata for Violin and Piano in G major, Op. 78, though at times the violin part seemed a little underemphasized.

The new work was Quincy Porter's Duo for Violin and Viola, a premiere. Mr. Porter took full advantage of the freedom of writing for two instruments. Double-stop drones of the viola accompany a busy counterpoint on the violin, which suddenly inverts and alternates in an admirably lively fugato flight to the finale. The slow movement is one of utter serenity and unity, creating a spell of relaxed suspension. The third movement sweeps it away again with jolly canonic bubbling, and the two instruments engage in a frantic scramble to the end.

The remainder of the evening was given over to a most enlightening reading of the Beethoven Quartet in A minor, Op. 132. The Kroll Quartet (William Kroll, Louis Graeler, violins; Nathan Gordon, viola, and Avron Twerdowsky, 'cello) brought the music to vibrant life, and every movement grew more exciting. The evening was truly one which displayed high standards. L. F.

The Concert Choir, Jan. 12, E.—Under the skillful and authoritative direction of Margaret Hillis, this noted choir presented a program of works by Stravinsky. Due to Miss Hillis' intimate knowledge of and admiration for the music of this composer, and her simple but direct manner of presentation, a full evening's performance of meticulous worth resulted.

The program of formidable proportions included the liturgical Pater Noster (1926), Ave Maria (1934), Mass (1948), Symphony of Psalms (1930), the opera buffa Mavra (1922), and Les Noces (1923). Outstanding were the readings of the beautiful Symphony of Psalms, in which an impressive cohesion of the choral body and orchestra played an important part; and the rhythmic and colorful Les Noces, performed by chorus, orchestra, and soloists. The Mass afforded less interest musically and otherwise, although the Sanctus presented an opportunity for some excellent solo singing. The opera Mavra, for orchestra and four soloists, did not yield highly successful results.

The soloists were Adele Addison and Hallie Nowland, sopranos; Gloria Sylvia and Doris Okerson, mezzo-sopranos; Florence Kopleff, contralto; Robert Price, Frank Karian and Ira Schantz, tenors; Kenneth Smith and Carlos Sherman, basses. Patricia Roth Ienni was the choir's accompanist. L. C.

Janet Seymour, N. Y. debut, Jan. 13, E.—The attractive young American soprano presented a semi-conventional program consisting of arias by Lully and Gluck, nine generally well-known French songs by Duparc, Fauré, Chausson, Debussy, and Poulenc, a group of five songs by the English composers R. Vaughan-Williams, Arnold Bax, and Roger Quilter, and an American group of six songs by Paul Nordoff, Virgil Thomson, and Samuel Barber. Edwin McArthur, at the piano, played artistic accompaniments.

Miss Seymour is a serious young artist, with an inner sensitivity to both text and music, although frequently the full impact of interpretive projection, dictionally and vocally, did not reach the audience in completely satisfying fashion. Her singing of the works of the English composers, executed with tonal warmth and sympathetic expression, was one of the highlights. L. C.

Aladar Ecsedy, N. Y. debut, Jan. 14, E.—The young Hungarian pianist attempted a formidable program, given over mostly to Chopin and Liszt. One of the two exceptions, Bach's Organ Toccata and Fugue in D minor (transcriber not credited) went well enough, but the Liszt Sonata in B minor seemed to be out of Mr. Ecsedy's reach. Memory lapses and numerous errors unnerved the soloist to such an extent that the remainder of the program suffered seriously. Tempi and tone were erratic, and his interpretations rather conservative. In view of the circumstances, it would be more just to reserve criticism until we hear Mr. Ecsedy under more favorable conditions. L. F.

American Chamber Opera Society in Gluck's Paride ed Elena, American premiere conducted by **Arnold U. Gamson,** with choral direction by **Margaret Hillis,** Jan. 15, E.—With this, its first scheduled performance, the new American Chamber Opera Society, of which Allen Sven Oxenburg is director, achieved top rating on current opera production lists. The rarity of the work, the cleverly devised presentation in modified concert form, the general instrumental and vocal excellence under the guidance of a young, vigorous conductor who is also a good stylist, added up to a first-night success for all concerned.

As in the more extensive works of his "reformation" period, Paride ed Elena demonstrated Gluck's ability to conceive dramatic music integrated with the emotional meaning of the text. His mastery of design, his clear, succinct recitative and fluent melody, his control of poetic dynamics, and understanding of orchestral texture and color are superb. The score is technically direct, without superfluous embellishment and repetition. It has symmetry, proportional unity for stage, instrumentalists and singers, and it is exceptionally well adapted to concert performance.

Strings, woodwinds, and some of the brass and percussion were tonally well blended and furnished a substantial, fine-grained base for the vocal work. Particularly striking were the two Overtures and the wonderful musical mood of pleading and struggle in the Act II aria of Paris.

Paul Franke sang the role of Paris intelligently and cleanly. His musicality was of fine caliber. As Amore, Laurel Hurley voiced her exacting airs with clarity and accuracy. The Helen was Mariquita Moll. A regal figure in her tuniced costume of gold tissue, she embodied in her vocalism the gentle grace and luminous quality of the heroine.

The surprise of the evening was the singing of Maria Leone as Pallade. Her sole aria, "T'inganni," with chorus, excitingly and spontaneously projected, brought cheers. Ovations were the order of the evening, with soloists, orchestra, and conductor receiving fervent approval.

Singing without score, the Hillis-trained chorus, a small group with carefully selected voices, was an important element of the hearing. Effective atmosphere was evoked by a few stage "props," such as Italianate chairs for two of the principals; a scroll; lovely posing of Amore and Elena, with a great harp as the background; and good timing of entrances and exits.

M. C.

Adolphe Frezin, Jan. 16, A.—Mr. Frezin, known hereabouts from his first recital and as cellist of the Paganini Quartet, proved again his high qualifications as a musician and instrumentalist. A fine, warm tone, an excellent bowing arm, and careful and musical phrasing gave all his renditions a characteristic distinction. Henry Eccles' Sonata in G minor opened the program, followed by Bach's Suite in D minor, No. 2, for unaccompanied cello. The variety of shadings and refinement of tonal production made listening a rare pleasure. Schumann's Adagio and Allegro, Op. 70, closed the first half. Though Mr. Frezin chose to hold back in emotional impact, the performance was fluent and sang warmly, and the almost Straussian triads stormed to expressive heights. Locatelli's Sonata in D major was done with great stylistic knowledge and technical adroitness. Poulenc's Sonata for Cello and Piano was played with charm and careful observation of its coloristic richness. Fritz Kramer at the piano was an excellent partner, and encores were added. H. W. L.

New York Concert Society, Jan. 17. —Szymon Goldberg, with his string ensemble, and with Paul Doktor as assisting artist, continued the second half of this organization's initial season. The concert was an exquisite musical experience characteristic of this fine artist and musician. The audience delighted in every minute of the program ,and showered Mr. Goldberg and his associates with lavish applause.

Haydn's Violin Concerto in C major was the opening work. After the almost Handelian first movement, the beautiful Adagio and the rhythmically spicy Finale received an interpretation of unique authority. The balance between soloist and ensemble was perfect.

Mr. Goldberg then played Bela Bartok's Sonata for Solo Violin. This—one of the last works of the master—poses many problems, musically and technically, all surmounted victoriously by the interpreter. The heart-warming Melodia bloomed with grandiose simplicity. The rather problematic first movement was excellently clarified by the artist.

Five Pieces for String Orchestra, Op. 44, No. 4, by Hindemith proved the excellence of the ensemble; here Mr. Goldberg took the concertmaster's chair. The composition is best in its slow movements, while the faster portions, though written with contrapuntal mastery, often sound like exercises in counterpoint. Mozart's Sinfonia Concertante, with Mr. Goldberg playing the violin and Mr. Doktor the viola, closed the concert. The performance was of exemplary beauty in balance of the solo parts and the ensemble, and aroused the audience's enthusiasm.

H. W. L.

William Stevens, N. Y. debut, Jan. 18, E.—Mr. Stevens opened his recital with a group of compositions by Frescobaldi, Rossi, and Graun, followed by Haydn's Sonata in E flat. Chopin's Sonata in B

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minor completed the first part of the program. It is evident that the pianist relies for the time being more on his technical facility, than on the musical values of the works he is playing. One had the feeling of a certain lack of self-involvement which caused his readings, though technically enjoyable, sometimes to miss fire musically. The first group and the Haydn Sonata sounded fresh and crisply performed, but in the Chopin composition Mr. Stevens did not project either the passion or the lyricism of these pages. The Scherzo was the most successful part of his delineation, for it showed his technical facility to best advantage. Two Preludes by Rachmaninoff, L'Isle Joyeuse by Debussy, and Prokofieff's Toccata, Op. 11, completed the program—the latter, with its pyrotechnics, very much in the artist's present domain. H. W. L.

Eugene Gash, Jan. 19, E.—Making his second bow to a fair-sized, warmly disposed Town Hall audience, this experienced young American pianist again proved his mettle as a competent exponent of his craft both as musician and technician. An artist of parts worth listening to, Mr. Gash chose this unhackneyed, well-timed, excellently performed program: Chaconne (from second Partita for violin, Busoni transcription) by Bach; Sonata A flat major, Op. 110 by Beethoven; Cloches à travers les feuilles (from Images), Feux d'artifice, La Puerta del Vino (from Preludes Book II), and L'Isle joyeuse by Debussy; Sonata in B minor by Chopin. Bach and Beethoven received balanced, unforced keyboard treatment; and Debussy and Chopin shone forth with poetic lyricism. Encores were played. H. I. B.

METROPOLITAN OPERA

Boris Godounow, Jan. 11, E.—The center of interest in this revival of last year's new production of Moussorgsky's drama was the new Boris of Nicola Rossi-Lemeni. It is very difficult for any singer to combat the shadow of Chaliapin, who gave one of the great stage incarnations of all time. But Mr. Rossi-Lemeni found his own way to interpret the conscience-stricken Czar, and did it well. Our pity for the demon-ridden tryant is aroused even more because of the deep human traits of his characterization. Our admiration goes to a compromise solution of one of the most difficult problems the operatic stage has to offer, and plaudits are due to Rossi-Lemeni's stage presentation.

Fritz Stiedry again conducted the original version of the opera, in the new edition of Karol Rathaus, with excellent dynamism, and held the difficult ensembles firmly in his experienced hands. The cast was in large part last year's, except for Clifford Harvuot as Rangoni. The chorus—main actor in the drama—was well trained by Kurt Adler and sang with great impressiveness. Zachary Solov staged the Polonaise in the Polish scene, and it moved well. Dino Yannopoulos was the stage director, and the *décor* and costumes were, as before, by Mstislav Dobujinsky. An almost sold-out house was most enthusiastic, singling out Mr. Rossi-Lemeni for special ovations. H. W. L.

Lucia di Lammermoor, Jan. 13, E.—A press release stated that Lily Pons, the most celebrated Lucia of this decade, was singing her 100th performance of the role. We could wish for Miss Pons a second "century" of successful song. The opening aria of Scene II, "Regnava nel silenzio," was less than good, but Miss Pons' focus and intensity improved during the Ashton-Lucy duet of Act II, and although the singing of the Sextet music was insecure, the soprano disclosed something of her former control and brilliance in the Act III aria, the so-called Mad Scene.

Jan Peerce, also a favorite artist and splendid musician, sang Edgardo with fervor but with muted vocal impact. Thelma Votipka as the bustling, clear-voiced Alisa, Norman Scott as Raimondo, and James McCracken as Normanno were passable. Thomas Hayward used his fine tenor voice in the brief passages of Arturo. Handsome, young, and vigorous, Ettore Bastianini scored as Enrico Ashton. At times the baritone sang with a true clarion quality. When not thickened, this is a rich and powerful voice. His action in the role was intelligent and convincing.

Fausto Cleva read the tuneful score with effective contrast of instrumental dynamics, lending the only atmospheric color to a presentation which otherwise was below anticipated standards. M. C.

Così Fan Tutte, Jan. 16, E.—In the opinion of this reviewer, the Metropolitan Opera's production of Mozart's Così Fan Tutte is the most artistic recent addition to its repertoire. Revived with the same cast as at the premiere—Eleanor Steber as Fiordiligi, Blanche Thebom as Dorabella, Patrice Munsel as Despina, Richard Tucker as Ferrando, Frank Guarrera as Guglielmo, and John Brownlee as Don Alfonso—the performance under the inspired musical direction of Fritz Stiedry preserved completely the charm of Alfred Lunt's imaginative production. Rolf Gerard's setting in their gracious simplicity echoed the Mozartean score with sensitive musicality.

In ensembles and solo numbers the exquisite voices of the singers were always heard to best advantage. It would be unjust to single out any one effort in the face of well-balanced and always beautifully flavored production. Stylized histrionics never bordered on low comedy, as funny as they often were. We only question whether Despina knew how to dance the Charleston. If she did, she must have been remarkably psychic. The reception of this revival was enthusiastic. G. W.

KAUFMANN AUDITORIUM

Bartlett and Robertson, Jan. 12, E.—In the intimate, attractive hall, Ethel Bartlett and Rae Robertson, renowned duo-pianists, played an evening of distinguished music. Characteristically, they devoted the first half of their program to scores for one piano, four hands. This section opened with Schubert's enticing Andantino Varié, Op. 84, No. 1, and was followed by Mozart's Sonata in D major (K. 381) and Brahms' Variations on a Theme of Schumann, Op. 23. As related by Mr. Robertson, Schumann once told Brahms that the theme of the last-named work was given to him by Schubert in a dream, and the piece stylistically and in its melodic abundance reflects the assumed source of inspiration. The work is "Hausmusik" at its noblest, and the reading by Bartlett and Robertson was beguiling, marked by ease and intimacy. Three Hungarian Dances by Brahms closed the first half. After the intermission the artists performed on two pianos Martinu's Czech Dance Suite, dedicated to them. It is permeated with this composer's characteristic polyharmonic and polyrhythmic design. Their brilliant reading was greatly applauded. Ravel's Habanera and Milhaud's Scaramouche suite brought the recital to a climactic close. H. W. L.

Copland Opera for City Center

A new opera by Aaron Copland, *The Tender Land,* is to be produced by the New York City Opera Company in its spring season. The work is in two acts and has a libretto by Horace Everett.

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THE NATIONAL SCENE

BOSTON

THREE events of the past fortnight vividly illustrate how much the region's educational institutions contribute to the local musical scene.

One of the season's most enjoyable events took place in Wellesley College when the New Art Wind Quintet presented a concert of contemporary music under the auspices of the college's music department. Hindemith's *Kleine Kammermusik* for 5 Winds, the Woodwind Quintet, Op. 51, by Wallingford Reigger, and Robert Palmer's Quintet for Winds all received excellent treatment from Messrs. Kaplan, Lolya, Neidich, Chapin, and Miss Di Dario. But a local composer provided the evening's greatest excitement — Hubert Lamb.

From the diverse mass of medieval verse known as *"Carmina Burana,"* Lamb made settings of six poems for baritone and wind ensemble. The title *"Innocentium Carmina"* was chosen because of the open, unsophisticated nature of the Latin verse. Using both straight melody and melismatic treatment for the vocal line, the composer added a purposely archaic accompaniment of much charm and individuality. The local baritone, Paul Matthen, sang the lines with clarity and vocal distinction to which the New Art Quintet contributed the finest of support.

QUITE as significant in its own way was the compelling performance given by the Boston University choirs and orchestra in the newly acquired Esquire Theater of the Mozart Requiem Mass in D Minor. Allen Lannom dispersed the choirs of the Choral Art Society for a seating arrangement that produces some beautiful timbres. Among the student soloists, a young bass, John Colleary, exhibited a voice of unusual promise. With good support from the university's orchestra the performance was of professional quality.

IN the Boston University Celebrity Series duo-pianists Pierre Luboshutz and Genia Nemenoff gave a Symphony Hall audience the finest playing the artists have ever displayed in their many New England appearances. Serious purpose without the slightest hint of display was evident throughout the entire program of transcriptions from Franck, Vivaldi, Debussy, and Shostakovich. Original piano works included Mozart, Weber, Mendelssohn, and Chopin. The pair scored an ovation.

Other activity is at a near-standstill, with an impending flood of material just ahead and coming all at once as usual.

JULES WOLFFERS

DETROIT

AS a surprise substitution for Magda Tagliaferro, who could not arrive in time from Europe, Paul Paray and the Detroit Symphony presented Gary Graffman in Profokiev's Concerto No. 3, scheduled by her. The young American performed it superbly.

Severin Turel made his American debut as soloist with the Jewish Community Center Orchestra, under Julius Chajes, in a program including Chajes' Fugue in A for strings and Turel's Twelve Sketches for Piano. The newcomer won a pronounced success, his major work being Tchaikovsky's B flat Piano Concerto.

Eugene Istomin was soloist with the Detroit Symphony in a magnificent performance of the Chopin F minor Concerto. Other numbers led by Paray on this occasion were the local premiere of Kupferman's Little Symphony and a sensitive reading of Moussorgsky's *Pictures at an Exhibition.*

Julius Chajes' Concerto for Piano and Orchestra was given a first performance by the Detroit Symphony, under Paray. The composer himself played the solo part. It was an example of sustained bravura writing, with numerous passages of graceful beauty as well. Also on the program were works by Mozart, Beethoven, and Berlioz.

The third Family Concert by the Symphony, under Walter Poole, found Jorge Bolet playing Prokofiev's Second Concerto. The Rakham Symphony Choir (Maynard Klein, director) sang works ranging from Bach and Vittoria to Britten and Willan.

Mischa Elman was the feted soloist with the Detroit Symphony in Tchaikovsky's Concerto, marking his 45th season as a concert violinist. This work and the Schumann Fourth attained the ultimate in imagination and beauty

Marylin Mason, organist, on the faculty of the University of Michigan, appeared in the recital series at St. John's Episcopal Church, in works by Bach, Reger, Crandell, and Mulet.

AUGUST MAEKELBERGHE

Benny Goodman to Do Concert Tour

Benny Goodman is booked for a concert tour next fall. With Lawrence Evans of NCAC as his manager, he will do a six-week tour in the fall and a four-week tour in the spring. Mr. Goodman will work with an instrumental ensemble he is now organizing. The program will feature classical music, with Mr. Goodman playing clarinet compositions by Mozart, Beethoven, Brahms, Hindemith, Copland, and others.

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CHICAGO

EVENTS of particular significance highlighted the music of the past fortnight, topped by an all-Stravinsky program with the composer on the podium, and his son Soulima as soloist in a Chicago premiere of the interesting Capriccio for Piano and Orchestra, and by Gieseking's triumphant return after more than sixteen years, which filled the Civic Opera House. Antal Dorati made his appearance as the first of three guest conductors of the Chicago Symphony during Fritz Reiner's mid-season vacation, featuring colorful performances of Kodaly's Peacock Variations, and Bartok's valuable and highly enjoyed Suite from The Immaculate Mandarin; and the Budapests brought superb performances in two concerts of Beethoven (Op. 135 and 18, No. 2), Haydn (The Riders), and Brahms (No. 2). Then there were recitals by Menuhin whose fine artistry held together Walton's controversial Sonata, strangely shaped and without sufficient character (particularly in the ineffectively played piano score) to sustain purpose and interest. Gina Bachauer, in her first recital here, established herself as a top ranking pianist. So personal were her musicianly and authoritative interpretations, and so beautifully deft her execution that her recital could be enjoyed in retrospect, and Rossi-Lemeni, surely a remarkable talent, was not heard to advantage on this occasion when persistent off-pitch singing and lack of interpretative taste in the art songs detracted from a program whose best features were songs of characterization.

Gieseking's recital stands apart as a distinguished musical event. He played the purest Mozart, crystalline, full of grace, with only occasional touches of pedal—the Sonata in D (K. 576) was played with exquisite touch and marvelous tonal control. The Beethoven Op. 109 became the true signature of the great master. Other numbers included Brahms' Intermezzi (A Major, Op. 118 and the F Major Romance) and the Schubert Impromptu in A Flat, Debussy, and Ravel. The audience, charged with excitement through many encores, knew it had heard music of the masters truly interpreted and wonderfully played by a great pianist.

Rudolph Ganz conducted the Buffalo Philharmonic Orchestra's Steinway Centenary Concert on Jan. 12, with fifty pianists participating in a program listing Josef Hofmann's arrangement of The Star Spangled Banner (10 pianists), Beethoven's Egmont Overture, Bach's Concerto in D minor for Three Pianos (9 pianists for 1st movement, and the same number for the 2nd and 3rd movements), Tchaiowsky's Andante Cantabile (2nd movement from the Fifth Symphony), Chopin's Military Polonaise in A (10 pianists), two movements from MacDowell's Indian Suite (Dirge and Festival), Berlioz's Rakoczy March in Morton Gould's arrangement for orchestra and multiple pianos.

Reinhold Schmidt, baritone, filled recent engagements as recitalist at the University of Kansas, where he is a member of the University's artist faculty, and as Count Gil in Wolf-Ferrari's *Secret of Suzanne*, presented at the Nelson Art Gallery in Kansas City. Mr. Schmidt will be speaker at the conventions of the Kansas Music Teachers Association in Topeka, Feb. 8, and the Music Teachers National Association in Omaha, Feb. 24 and 25.

VIDA CHENOWETH, concert marimbist, gave in Fullerton Hall recently, the first recital of marimba literature, which included Paul Creston's Concertino. An outstanding feature of her recital, highly praised by the press, was her remarkable ability to play polyphonic music on her instrument. Miss Chenoweth was also presented in recital recently by the Society of American Musicians.

Active students from the Schmidt studios are Barbara Blount, who appeared as Gretel in Humperdinck's *Hansel and Gretel*, given in Oklahoma City; Harriet King, as soloist with the University Orchestra and in recitals in Lawrence and Kansas City; Carolyn Craft, Linda Stormont, and Dale Moore in recitals at the University and in various Kansas cities; and Gretta Reetz, Merrilyn Coleman, William Wilcox, Linda Stormont, Carolyn Craft, Dale Moore, and Robert Telow, who will have principal roles in the University's production of *Die Fledermaus* in February.

Cara Verson, pianist, is now being booked by Interstate Musicians Mgt., and is available for recitals of modern music, causerie recitals, and illustrated talks on modern music. Miss Verson is a member of the faculty of the Chicago Conservatory, teaching the Matthay principles and coaching modern music.

The Lake View Musical Society (Mrs. Luella deWindt, President) presented a musicale in the Ballroom of the Swedish Club, Jan. 12, in the interest of the organization's project to provide one or more scholarships for training of teachers of musical therapy. Their first contribution will come from proceeds from tickets to be sold by the Society for the Orchestra Hall Award recital on the Musical Arts Piano Series, won by Mary Sauer. Miss Sauer and Paula Zwane, well-known soprano, were presented jointly on this occasion.

Miss Sauer, pupil of Rudolph Ganz, who has won numerous and valuable awards, displayed unusual talent, beautifully cultivated, in a program of pieces by Debussy, Rachmaninoff, Chopin, Ravel, and Prokofieff.

Miss Zwane, accompanied by Julia LeVine, showed to advantage a beautiful voice of wide range in arias of Handel, modern French songs, and new songs by Karol Szymanowski. The versatile singer added a note of gayety to the recital by presenting an original satire on the Golden Age of Grand Opera and Song, "An Old Time Prima Donna, Madame Allagrando," in costume, which the audience enjoyed immensely.

A new management service which will work in the Middle West for the most part has come into being recently and promises to fill a need in the area. With Bertha Ott as Musical Adviser the Interstate Musicians Management will offer capable artists in many fields to colleges, clubs, and music organizations. Mr. S. E. Paulus, a successful manager in an allied field, will handle the business arrangements.

The Chicago Chapter of the International Society for Contemporary Music, in conjunction with the Chicago Public Library, announces a display of manuscript and printed compositions by its composer members. This display will be held in the Randolph Street Corridor, and the Music Room of the Chicago Public Library at Randolph and Michigan, during February.

Among the works displayed are compositions which have won awards and citations in national and international competitions, and which have been performed throughout the world, all composed within the present generation.

Composers whose works will be exhibited include the following: Rudolph Beck, Arthur C. Becker, John Becker, Jean Boyd, Willis Charkovsky, Anthony Donato, Robert Delaney, Grant Fletcher, Rudolph Ganz, Donald Jenni, Karol Jirak, Harry Josephson, Max Janowsky, Ernst Levy, Blythe Owen, Leonard Simutis, Leland Smith, Leo Sowerby, Leon Stein, Alexander Tcherepnin, and George Weber.

Hours of the exhibit are: Monday through Friday, 9:00 a.m. to 9:00 p.m. Saturday, 9:00 a.m. to 5:30 p.m.

RENÉ DEVRIES and DOSHA DOWDY

BIRMINGHAM

THE annual auditions for young artists sponsored by the Birmingham Symphony Orchestra and Birmingham *News*, in cooperation with the Alabama Federation of Music Clubs, was won by Jerrie Cadek Lucktenberg, violinist daughter of Ottokar Cadek, noted violinist and teacher in the Music Department of the University of Alabama. She studied at the Curtis Institute of Music with Ivan Galamian, and for the past year has been on a fellowship grant at the University of Illinois. Selected by the State judges at the auditions held on Jan. 5, she was awarded the $200 cash prize and an appearance as guest artist with the Birmingham Symphony, conducted by Arthur Bennett Lipkin, at the Municipay Auditorium on Jan. 20.

The Birmingham Music Club holds annual auditions for young artists of the city. This year Ralph Slifkin (baritone), Frances Copeland (pianist), and Betty Sue Shepherd (organ) were winners. Each received a cash award of $100 and will be presented in concert under the Club's auspices. The excellent series of artists' concerts presented by the Club this season has drawn capacity houses when the Sadler's Wells Ballet appeared at the Municipal Auditorium, which seats almost 6,000. ALICE GRAHAM

Cleveland Twilight Concerts

The Cleveland Orchestra will open its second series of Twilight Concerts on Sunday afternoon, Feb. 7, in Severance Hall. The series will comprise four Sunday afternoon concerts on Feb. 7, 21, and 28, and March 7. The opening concert of Feb. 7 will be the annual "Afternoon in Old Vienna," for which the Orchestra has already received many requests this season. The program of the concert on Feb. 21 will feature music the Orchestra has played at its phenomenally successful children's concerts, which are being presented for more than 80,000 children this year. A regular children's program is planned in which solo and group instrument demonstrations will be given. Children are invited to bring their parents, who may want to know just what a children's concert includes. The Cleveland pianist, Eunice Podis, will be soloist in Tchaikovsky's Piano Concerto in the annual Tchaikovsky program, which will be given at the Twilight Concert of February 28.

H. Arthur Brown, conductor of the Tulsa Philharmonic Orchestra invited Miklos Rosza, Hollywood composer and musical director for Metro Goldwyn Mayer, to be guest conductor of a concert on Jan. 29 which featured Mr. Rosza's compositions. Carl Post, pianist, was guest soloist.

Minneapolis Symphony Returns

The Minneapolis Symphony Orchestra comes to New York on Feb. 24th for its first Carnegie Hall appearance since 1948. The New York concert, which is part of the winter tour by the Orchestra, will be under the direction of the Orchestra's conductor and musical director Antal Dorati.

For his program Mr. Dorati has chosen Rossini's Overture to *Italiana in Algeri*, Mozart's Symphony No. 40, Three Symphonic Pieces from *Lulu* by Berg (not heard in New York since November 30, 1935), and Bartok's Concerto for Orchestra.

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CINCINNATI

THE 3,500th symphony concert on Jan. 8 brought the acclaimed American debut appearance of Soriano. The young Spanish pianist displayed a prodigious technique and bravura in the Ravel G major Concerto, a reading noteworthy for plasticity and clarity. Virgil Thomson was guest conductor in the local premiere of his *Three Pictures for Orchestra*. Whereas other modernists have embraced a new classicism, Thomson contents himself with being a neo-impressionist. His "landscapes" had contour, imagination, form, and intuitive creative ability.

The twelfth concert pair the following week was saddened by news of the death of Emil Heermann, for 45 years a beloved and invaluable member of the Cincinnati Symphony's first violin section and for 36 years its distinguished concertmaster. In his memory, Thor Johnson programmed the Andante from the Concerto for Orchestra in D major by K.P.E. Bach.

On this occasion, Marian Anderson proved once more that her title "Queen of Song" comes by more than divine right. The bloom is gone from the once glorious voice, especially in the lower register; but the powers of emotional insight and evocation of mood, as conveyed by the text, are unimpaired. Thor Johnson's orchestral collaboration in a moving performance of the Mahler *Kindertotenlieder* was judicious, well controlled and in complete sympathy. The "O Don Fatale" aria from *Don Carlos* was given a dramatic reading. A first local hearing of the mystery and savagery of *The Enchanted Bird* (Uirapuru) by Villa-Lobos provided the modern seasoning for a rewarding concert that included the Haydn Symphony No. 95 in C minor and several Slavonic Dances by Dvorak.

CINCINNATI is becoming increasingly chamber-music conscious this season. Much of this interest is due to the LaSalle String Quartet, in residence at the College of Music. Preceding each of its programs, the group devotes a period to analytical discussion of a new, controversial work to be played, thus paving the way to a better understanding of modern techniques of composition.

LOUIS JOHN JOHNEN

CORRECTION: Two wrong lines were inserted in the caption of the Brahms photo on the inside front cover of the Jan. 15 issue. Caption should have read: "Brahms, as yet beardless, was engaged in composing his first songs and B Major Piano Trio. He assisted Clara Schumann at Dusseldorf after Schumann's breakdown and attempted suicide."

Ulysses Kay to Conduct Tucson Symphony

Ulysses Kay, winner of the Prix de Rome for music in 1949 and 1951, as well as more than six other major musical awards and fellowships since 1946, will appear as guest conductor of the Tucson Symphony Orchestra in Tucson, Arizona on February 23.

Altoona Symphony Reorganized

The Altoona (Pa.) Symphony Orchestra, after being inactive for two years, has been reorganized under the name of the Altoona Symphony Society, with Donald Johnson as conductor, who replaces Russell Gerhart, now conductor of the St. Louis Philharmonic Orchestra. The soloists for the season include Roy Johnson, pianist (Jan. 21); André Ribaupierre, violinist (Mar. 16); and Roger Schmitt, tenor (April 27). Leonard C. Moffitt is the manager.

Pasadena Has Night of Opera

The Artist-Musician's Guild, Inc., a non-profit organization of Pasadena, Cal., whose primary aim is the discovery, development, and promotion of talented artists, maintains an opera workshop. Its operatic contingent, the Pasadena Opera Company, recently gave A Night of Opera, the second event of its 22nd season, at the Shakespeare Auditorium. This was a presentation of Pierre V. DeJean Ceraille, founder and director of both organizations. In addition to a lengthy program of operatic arias and songs, excerpts from *Cavalleria Rusticana* were presented. Katharine Hall was the musical director.

"Second Performance" Society Founded

The Society for the Second Performance of American Music has been founded "to combat the lethargy of audiences usually prevailing towards the performance of our native composers" and "to present the works of lesser-known composers, emphasizing and encouraging the young creative artist." The group states also that it will devote its efforts to the second performance, "since it is our opinion that the impression established from the repetition of a work leads to a more concrete understanding of the creative talent involved." Two concerts are announced, for Feb. 27 and March 20, to be given at the New School for Social Research, 66 W. 12th St., N. Y. C. The performances will be prepared by the musical director of the Society, Robert Mandell.

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PHILADELPHIA

THE second week of January was "orchestra week" here, as five conductors were heard with three leading symphonies in the space of nine days. These included the Philadelphia Orchestra under respective guest conductors for regular, Pension, and children's concerts, and visits of the Boston and Detroit Symphonies under their own conductors.

Eduard Van Beinum, conductor of the Concertgebouw Orchestra of Amsterdam, made his North American debut in two programs with the Philadelphia Orchestra. Illness had prevented an earlier scheduled appearance four seasons ago. He revealed deep musical insight and an ability to obtain the utmost flexibility from the Orchestra in music of several schools.

Van Beinum's first program consisted only of Haydn's 96th Symphony, a model of chaste phrasing, and Bruckner's Seventh Symphony, a lengthy and sometimes turgid work clarified by the conductor's perceptive reading and sense of climax. He next offered a concert principally of program music, featuring Berlioz's Fantastic Symphony in a brilliant performance. A Ricercare by Hendrik Andriessen, the conductor's compatriot, was a novelty which had a variety of contrasting themes and piquant orchestration. Nevertheless, on first hearing it did not create a deep impression.

William Steinberg, conductor of the Pittsburgh Symphony and familiar through appearances at Robin Hood Dell, conducted at the Academy of Music for the first time since 1942. As always, his qualities as a musician of artistic sensibility were apparent. Steinberg offered well-thought-out and ably expressed readings of Mozart's Haffner Symphony, the Elgar "Enigma" Variations, and Mahler's First Symphony.

Igor Stravinsky, with steady, precise, sometimes angular beat, conducted his own *Scènes de Ballet*, a work more of the head than the heart, and his *Petrouchka Suite*. The program, which opened with an excellent presentation of the *Russlan and Ludmilla* Overture, also featured the belated first performance of Tchaikovsky's Second Symphony by the Orchestra.

Prior to his mid-season vacation, Eugene Ormandy led his annual Viennese program ending with Johann Strauss. The Trapp Family Singers were featured in this attractive concert. Another stellar part of the program was Mozart's charming Serenade for Four Orchestras (K. 286).

With Eugene Ormandy conducting, Eugene Istomin made his first appearance here since a Youth Concert in 1943, as soloist on a Beethoven program in the Fourth Piano Concerto. Istomin, who has come a long way since that auspicious debut, played with taste, refinement and emotion. The program also presented Ormandy's able arrangement for string orchestra of the Grand Fugue in B flat, and the Seventh Symphony.

The other two guest conductors were Samuel Antek, who did nicely at a children's concert with the theme "Around the Clock in Music," and Andre Kostelanetz, who opened the Pension Foundation series. His program offered the local premiere of the Wedding Suite from *The Stone Flower*, typical but not top-level Prokofieff.

The Detroit Symphony under Paul Paray paid its first visit since 1928, when Ossip Gabrilowitsch conducted a concert which, like this program, was presented by the Philadelphia Forum. Paray has assembled a responsive group whose potentialities are great.

SAMUEL L. SINGER

ST. LOUIS

THE Bach Festival Chorus, under the direction of William B. Heyne, took over the seventh pair of St. Louis Symphony subscription concerts, giving a holiday program consisting of Bach's Magnificat in D minor, and traditional songs and carols of many nations. The event was most impressive. The large massed chorus, trained to perfection, gave a truly memorable performance. The assisting vocal quartet included Beverly Sills, soprano; Jean Handzlik, contralto; John Druary, tenor; and Morley Meredith, baritone. The full symphony orchestra completed the inspiring ensemble, which was rapturously applauded by two large audiences.

The eighth concert pair was especially brilliant, introducing the young piano virtuoso, Leonard Pennario, who played Prokofieff's Third Concerto at the Friday afternoon concert, and Bela Bartok's Third Concerto on the Saturday night program. The astonishing virtuosity of this young American artist and his superior musicality captured listeners, who feted him to the echo. Mr. Golschmann's finely synchronized orchestral support made the most of both intricate works.

The Shostakovich Fifth Symphony was given a lush treatment by Mr. Golschmann and his men. The first St. Louis performance of Milhaud's Suite Française revealed a bright setting of folk tunes couched in the characteristic musical language of this modernist.

OSCAR CONDON

LOS ANGELES

LIKE most other locals in the country, Local 47 of the American Federation of Musicians in Los Angeles allocates its money from the Music Performance Trust Fund of the recording industry in a variety of constructive ways. It co-sponsors the Sunday afternoon chamber music concerts at the Los Angeles County Museum; it shares with the Bureau of Music of the City of Los Angeles the cost of some 100 band concerts annually—given in city Parks on Sunday afternoons from May through October; it makes special grants to pay for music for a variety of worthy events.

But one of its supremely constructive achievements in recent years has been the sponsorship with the Southern California School Band and Orchestra Assn. of a three-day Western States Instrumental Clinic, at which teachers and their star students can pick up the fine points of playing and performance from top-flight instrumentalists who are members of the orchestras and bands maintained by the Hollywood film, radio, and TV studios.

The third such session was held during the Christmas vacation, and was attended by some 350 registrants who were given working demonstrations on virtually every major orchestra instrument, were treated to a rousing jazz session, heard Dr. Edward Franko Goldman speak on band techniques, went to the Disney Studios for a session on sound-recording techniques and a viewing of *The Living Desert*, and made a trip to U.C.L.A. where the brilliant Los Angeles Chamber Symphony devoted an evening to "reading rehearsals" of new compositions under the direction of John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra.

Participating groups at the symposiums included the noted American Art Quartet, Wendell Hoss' fine French horn ensemble, and members of the Los Angeles Flute Club—whose members' concerts have re-awakened interest in this instrument and its largely neglected repertoire.

Nelson Bonar of the So. Calif. School Band and Orch. Assn., clinic coordinator Sam Rowland, and Local 47's president, John de Groen, were unanimous in feeling that the character and reception of this third clinic removed it from the experimental status, and were frank to state that next season an even more extensive and detailed clinic will be conducted which can adequately handle an even larger group.

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SIMILAR community-spirited aspects of Los Angeles' musical life have been emphasized by the Los Angeles Junior Chamber of Commerce Music Committee's resumption of the annual Performance Analysis sessions for junior high and high school chamber music groups, and by the enlargement of performance opportunities for winners of the annual Chamber Music Auditions held by Pasadena's Coleman Chamber Music Assn.

At the Junior Chamber's Performance Analysis session 16 groups from 13 schools participated on a non-competitive basis. Their playing was audibly analyzed by a board consisting of cellist Nikolai Graudan, violinist Robert Gross, and French horn player, William Schaefer. The event was conducted with the cooperation of the Board of Education's Music Division, under the supervision of Richard Eshelman of the Chamber, and William Hartshorn and Truman Hutton of the school music system.

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THE INTERNATIONAL SCENE

MILAN

La Scala Opening

The opera season in Milan may be said to have begun not with a bang but a whimper. The only bang registered at the Dec. 7 opening of La Scala was caused by the realistic avalanche onstage. The opera chosen for this traditional first night was *La Wally* by Alfredo Catalani, in celebration of the centennial of the composer's birth. For the first time in many years the vital presence of Maestro Victor de Sabata, opening the series with the customary Verdi presentation, was lacking. De Sabata was said to be "resting" on the Riviera on the advice of his physicians, and Carlo Maria Giulini was chosen to replace him.

Renata Tebaldi was vocally magnificent in the role of the masochistic Wally, her middle register being especially silky, and her entire production of effortless beauty. She was acclaimed after the *"Ebben andrò lontana"* air of the first act. Her flawless singing was undoubtedly the high point of the evening. Mario del Monaco did very well in the unrewarding role of Hagenbach, the lover; and Gian Giacomo Guelfi carried off the part of the villain Gellner with aplomb. Nevertheless the acting by the principals, with the possible exception of del Monaco, was too florid and overdone, contributing a ludicrousness of certain scenes. Excellent in their respective roles as Walter, the bard, and the Padrone of Schnals were Renata Scotto and Melchiorre Luise. The orchestra, for which the composer has written with great sensitivity, sounded well under the direction of Maestro Giulini, as did the chorus under the expert guidance of Vittorio Veneziani.

The lush new production designed by Nicola Benois and staged by Tatiana Pavlova failed to project one of the better qualities of the opera—the mystic, symbolic veil which envelops the Tyrolean heroine. With the exception of the third act, which acquires a convincing atmosphere by the employment of dozens of little lights glowing in the mysterious Alpine evening, one has the impression that La Scala turned its pockets inside out in order to capture every possible shred of local color that could be crammed into the postcard-like settings. Vendors, monks, and goatherds carefully cross the stage at various intervals, and in the second act even the *blasé* first-nighters gasped at the appearance of six frightened goats. As a matter of fact, the goats were one of the two sensations of the evening —the other was an avalanche.

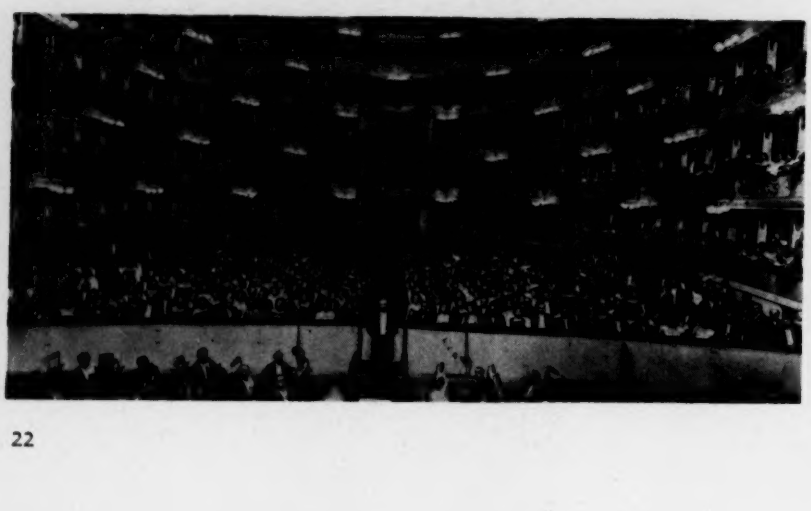
Leonora 40/45 Rouses Audible Disdain

The second big event of the season, on Dec. 30, was a new Scala presentation of *Leonora 40/45*, with score by Rolf Liebermann, 43-year-old Swiss disciple of Hermann Scherchen and Vladimir Vogel, and libretto by Heinrich Strobel. This opera was premiered in Basel several seasons ago and had been successfully performed in Germany and Austria before it was given in Italy. Billed as a "semi-serious" work, it unhappily (by contrast) dealt with a serious subject, and the resulting discomfiture was unavoidable—at least to an Italian audience. The story, which takes place during the Second World War, concerns a German soldier and a French girl who fall in love and overcome all obstacles of war and nationalism.

There had been polite applause at the end of the first act. But in the latter half of the opera, annoyed conversations were heard in the audience, and shouts of *"Basta!"* (Enough) and sarcastic comments such as *"Che profundità!"* made it difficult to hear what was happening onstage.

MIMI SANDBANK

"Not With a Bang But a Whimper" Opening Night at La Scala.



VIENNA

State Opera House to Reopen

The date is approaching when the Vienna State Opera will reopen. As everyone knows, it is being extensively reconstructed following war bombing, and according to reports will be the most modern opera house in the world. It is therefore easy to understand that the question of who the future director of the Opera will be is a subject of lively discussion even while the reconstruction work is still going on.

Dr. Marboe, the new Manager of all the State Theatres, announced at a recent press conference that the new Director of the Opera would not be nominated until next year. It is interesting to note that the present candidates were expressly named in alphabetical order, in order to avoid any suspicion of bias on the part of the Minister of Education. Those named were Karl Boehm, Herbert von Karajan, Erich Kleiber, and Clemens Krauss. It is rumored that Josef Krips and Karl Ranki are also being considered.

In the second house now used by the State Opera two older works were restaged very successfully. D'Albert's *Tiefland*, under Rudolf Moralt's inspiring baton, with Max Lorenz and Christl Goltz in the main roles, is being given invariably before capacity houses. Such is also the case with the restaged *Czar und Zimmermann*, by Lortzing, with the young bass Oscar Czerwenka.

The 125th anniversary of Beethoven's death was commemorated by the Vienna State Opera with a brilliant performance of *Fidelio*. Wilhelm Furtwaengler conducted, Herbert Graf was the stage director. Martha Moedl sang the title role, and Wolfgang Wildgassen, also a prominent member of the Bayreuth Festivals, was Florestan.

A newly engaged conductor, Franco Capuana, is to lead the Italian repertoire at the Opera. He was recently introduced to the Viennese public conducting Verdi's *Aida*. Then he offered a somewhat conventional reading of the same composer's Requiem on All Soul's Day, and also conducted *Un Ballo in Maschera*. DR. ERWIN MITTAG

The American conductor William Strickland gave a concert with the Tonkuenstler Orchestra and made an excellent impression on the Viennese audience. Samuel Barber's Violin Concerto (op. 14), heard for the first time here, had a very friendly reception. The solo part was performed by a student at the Academy, Georg Bedry, whose technic and musicality are astounding. Strickland further presented portions of Berlioz's oratorio *L'Enfance du Christ*, and Dvorak's First Symphony.

LONDON

Gala Performance at Sadler's Wells

Princess Margaret attended a gala performance of opera and ballet at Sadler's Wells Theater, the proceeds of which were given to various charities in connection with Sadler's Wells. Excerpts were given from *La Bohème, Eugène Onegin* and *Don Pasquale;* and the Theater Ballet danced Cranko's enormously popular ballet *Pineapple Poll.* Dame Ninette de Valois—now convalescing after an operation—was present, and is now returning to the United States. The Opera Company has revived Humperdinck's *Hansel and Gretel* (which was not staged last Christmas), and the performance took place on December 23rd, the sixtieth anniversary of the première of the Opera at Weimar. A new production was staged by Powell Lloyd, who has a long association with this theater, and the guest conductor was Vilem Tausky. The producer, who also designed the settings and costumes, has devised many new and ingenious effects which are suitable to the style of the fairy-story—such as the eyes of the witch's cat, a novel gingerbread house, and the flying broomstick—all of which will delight the children, for whom a series of matinées are to be given. The protagonists were ideally played and sung by Anna Pollak (Hansel) and Marion Studholme (Gretel). While both were excellent, the latter's portrayal was especially enchanting in its beauty and childlike simplicity.

The London Symphony Orchestra honored Sibelius's 88th birthday with a program devoted entirely to his works. The conductor was Anthony Collins, who has previously shown a keen understanding and fine craftsmanship in his interpretations of Sibelius's music both in concerts and recordings. At this concert, only the early compositions were played—*En Saga,* the Violin Concerto (with Ida Haendel as soloist), and the First Symphony. One wonders if the much talked of Eighth Symphony will ever be realized.

B.B.C. Orchestra Excels

For their final concert of this year, the B.B.C. Symphony Orchestra under Sargent chose a particularly interesting program—the *Seraglio* Overture, Racine Fricker's Viola Concerto, Samuel Barber's First Symphony, and Berlioz's *Harold in Italy.* The great violist William Primrose was soloist in the Fricker work, and the melting beauty of expression and variety of tone color displayed in *Harold* was enthusiastically received. The Orchestra was in splendid form. It is not easy to choose words that adequately express the immense appreciation of musical connoisseurs and the general public to the B.B.C. for the enterprise and imagination they have shown in their concerts during 1953, both those in public and from the studio.

Marie-Claude and Franck Theuveney, brother and sister, reappeared at Wigmore Hall in a violin and piano recital, and confirmed the favorable impression they had previously made. Marie-Claude, the violinist, played the Sonata for Unaccompanied Violin No. 1 in G minor by Bach. Later in the evening, this extremely talented young couple played the César Franck Sonata, that was notable for its warmth and sensitivity, technical assurance, and polish.

Glyndebourne Plans for 1954

Glyndebourne has announced plans for the 1954 Season, which commences on June 10th and continues until July 27th. There will be a new production of *Il Barbiere di Siviglia* and also of Busoni's one-act opera *Arlecchino,* which will be given in conjunction with Strauss's *Ariadne Auf Naxos.* The other operas will be *Alceste, The Rake's Progress, Don Giovanni.* With the exception of the Busoni opera (which will be staged by Peter Ebert), the producer—as usual—will be Professor Carl Ebert. The conductors will include Vittorio Guy, John Pritchard and George Solti (who was conductor of the San Francisco Opera). This is an ambitious and enterprising scheme, with operas in four languages—English, French, German, and Italian—and should make a strong appeal.

Covent Garden Revivals

At Covent Garden, recent revivals have included *Madama Butterfly* and *Lohengrin.* The role of Butterfly was sung by Lenora Lafayette, an American Negro, who sings at various European opera houses. She made an appealing figure and acted with charm and emotional power. The part demands (in an opera house the size of Covent Garden) a dramatic soprano, and Miss Lafayette's voice, though of pure and sympathetic texture, lacks the necessary emotional warmth and volume. Consequently, she failed at some of the most vital moments. The successes of the evening were Monica Sinclair as Suzuki, the American Jess Walters as Sharpless, and the passionate and dynamic interpretation of the orchestral score by Barbirolli. The *Lohengrin* performance, which was in English, fell in several respects below anticipated standards. Svanholm appeared ill at ease and was not in good form—though even at his best this is not one of his best roles. Sylvia Fisher (Elsa) and Nell Rankin (Ortrud) both sang and acted with fervor and sincerity, and Hermann Uhde (from the Munich Opera) presented an interpretation of Tilramund that was remarkable for its psychological understanding of the role and superb dramatic insight. The English text presented no difficulties to him, and his variety of tone color was remarkable. The name of the producer was not mentioned in the program. Inasmuch as Covent Garden has all the necessary resources, one hopes that as soon as possible the stage production of this opera will be thoroughly refurbished. John Pritchard obtained some sensitive and smooth orchestral playing.

Beecham Conducts Bruckner

Beecham conducted the Royal Philharmonic Orchestra in two concerts (he will now be away for some weeks). The first was at the Festival Hall under the auspices of the Royal Philharmonic Society and was all-Beethoven—the *Coriolan* Overture, and the Sixth and Seventh Symphonies. The second concert was at the Albert Hall, in which the soloist was the magnificent violinist Isaac Stern, who has now—and rightly—been recognized in England as being without any superior. His technical skill is flawless, and his artistry impeccable. He played two concertos—the Bach A minor, and Lalo's delightful *Symphonie Espagnole.* On the orchestral side, the item of chief interest was Schubert's early D major Symphony, on which Sir Thomas lavished all his persuasive charm. Of late he has evinced especial interest in the early symphonies of Schubert. In addition to these, he conducted a studio concert in which the main item was Bruckner's Seventh Symphony, and obtained a fluent and expressive performance, especially in the slow movement. It is very rarely that a British conductor essays a Bruckner Symphony, and I cannot remember having heard Sir Thomas do so on any previous occasion.

ARTHUR NOTCUTT

ZINO FRANCESCATTI, famous violinist, and his wife in Cannes, France, just before they sailed on the S.S. *Constitution* for New York. They arrived on January 20.

PARIS

Paris Opera Strike Ends

The strike at the National Theatres has ended, and we are looking forward to interesting events at the Opéra, including the revival of *Oberon*, now postponed until February.

The Orchestra National de la Radiodiffusion Française has changed its policy. It will devote itself mainly "to performances of the great classical and modern masterpieces," somewhat like the Comédie-Française, and "under the best possible technical and stylistic conditions." Hermann Scherchen was engaged for some concerts. The four symphonies of Brahms have been offered by Paul Kletzki in a magnificent interpretation. The musical director, Henry Barraud, intends to engage the best French and foreign conductors. Novelties will be left mostly to the chief provincial orchestras and the Orchestre Radiosymphonique.

The Société des Concerts du Conservatoire has made a laudable effort to pep up its programs. Under André Cluytens this orchestra premiered an important symphonic poem, *Gaultier-Garguille*, by Bondeville, director of the Opéra, which depicts a 17th century nobleman so enamored of the theatre that he ends his career as a member of Molière's troupe. The fine craftsmanship and delightful period color, picturesque and poetic elements, and Bondeville's ability to transform themes with dramatic effectiveness make the listener follow the adventures of the hero almost as if listening to a story. The score had a marked success. At the same concert Francescatti played the Brahms Violin Concerto with his well-known mastery of style and beauty of tone. On other recent programs of the Société there were performances of Rossini's *Stabat Mater* and Verdi's *Te Deum*. The latter benefitted by the exceptionally beautiful voice of Mattiwilda Dobbs, American soprano, who also gave a recital that aroused considerable enthusiasm.

A concert was devoted entirely to works by the Group of Six. It was introduced by Jean Cocteau, who discussed the group's tonal adventures during a period of some 30 years and of those who had participated in them.

The tenor Hugues Cuénod sang a cycle of beautiful and poetic songs by Jacques de Menasce, *Outrenuit*, with the composer at the piano, in a performance of sound musicianship and artistry. Gold and Fizdale, American duo-pianists, displayed perfect balance and musicianship in a very successful concert at which they featured Poulenc's new Two-Piano Sonata, a work of notable stylistic individuality which is dedicated to them.

SUZANNE DEMARQUEZ

MOSCOW

Moscow music-lovers have a chance this season to choose between more than 200 concerts by six resident orchestras. The latest addition to those playing a full season here is the All-Soviet Radio Symphony Orchestra, under the musical direction of S. Samosud. The season's opening concert in the Grand Hall of the Moscow Conservatory by the U.S.S.R. State Symphony, K. Ivanov conducting, included Tchaikovsky's 1812 Overture and First Piano Concerto, and Shostakovich's *Song of the Forests*.

Concerts devoted to a single composer are a feature here this year. During the season special programs will commemorate the 60th anniversary of Tchaikovsky's death and the 150th anniversary of the birth of Glinka, also the 50th and 60th anniversaries of the deaths of Dvorak and Smetana, respectively. There will be programs devoted solely to Rachmaninov, Glazunov, Scriabin, Shostakovich, Prokofieff, Miaskovsky, Glière, Khachaturian, Kabalevsky, and Khrennikov, as well as special concerts devoted to music by Polish, Czechoslovakian, Bulgarian, Roumanian, and other composers. Aside from Soviet composers, Moscow programs feature a large number of standard symphonies and other works by Beethoven, Mozart (including his Requiem), and other Western composers. More recent works unheard here for some time are appearing on programs this season, including some by Debussy, Ravel, and Sibelius.

Opera in concert form is also popular in Moscow. This is the only way in which Prokofieff's opera *War and Peace* has so far been presented, but a regular theatre version seems to be in the offing. Perhaps the greatest novelty is a concert performance of Wagner's *Die Meistersinger*. The appearance of this composer on a Moscow program is indeed a noteworthy event. Operas to be given in concert form this season will be Tchaikovsky's little known *The Enchantress*, Rimsky-Korsakoff's *Mozart and Salieri*, Rossini's *Italian Girl in Algeria*, and Leoncavallo's *Pagliacci*.

Concerts are given not only in the usual halls, but in clubs and factories as well.

Scholarships for Artiss de Volt's master class at The Mozarteum, Salzburg, next summer, are being offered by the Academy and by Miss de Volt. The course extends from the last of July until the end of August and consists of two one-hour lessons a week. There will also be opportunity for advanced students to appear as soloists with the Mozarteum Orchestra. Further information may be obtained from Artiss de Volt, Sea Island, Ga., or Dr. Eberhard Preussner, The Mozarteum, Salzburg, Austria.

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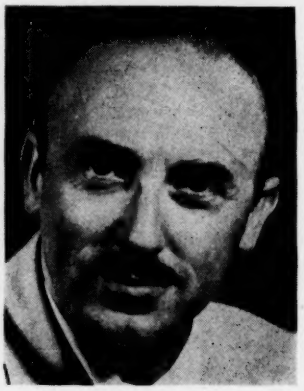

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FLORENCE

Florence Orchestra Anniversary

Five symphonic concerts opened the winter season—three led by Vittorio Gui, marking the 25th anniversary of the excellent Florence Orchestra, of which he was founder and first conductor. Originally known as the Permanent Orchestra of Florence, it was later rechristened Orchestra of the Maggio Musicale. Its present high reputation is the result of Gui's courageous work. Lately he has spent most of his time fulfilling guest engagements in other countries, but he has returned to conduct programs of Beethoven, Brahms, Verdi, and Wagner. A large, grateful audience gave him a hearty welcome for distinguished performances.

Another concert presented the Polish conductor Paul Kletzki, who led Schubert's Symphony in C major and works of Casella and Stravinsky.

A successful close to the series was provided by an American-flavored program in which Leonard Bernstein appeared as conductor and piano soloist in concertos by Vivaldi and Ravel. The first Italian hearing of the music for *Romeo and Juliet* by David Diamond, American composer, now living and working in Florence, was another feature. The program closed with an inspired reading of Schumann's Second Symphony.

Bernstein has achieved considerable artistic standing in Italy. His spectacular success in Milan concerts resulted in an invitation to conduct Cherubini's *Medea* at La Scala.

The close of the Florentine concert season marked the beginning of this winter's opera *stagione*. This was inaugurated by Gui, who led one of the rare scenic productions of Berlioz's *Damnation of Faust*. The opera series in the next few months promises one *Tannhaeuser* with an all-German cast and Artur Rodzinski conducting. The rest of the repertoire is Italian and includes the first Florentine performance of Menotti's *The Consul*, conducted by Emidio Tieri, as well as *Rigoletto*, *Tosca* and Boito's *Mefistofele*.

GISELLA SELDEN-GOTH

Bayreuth's Plans for 1954

A new production of *Tannhaeuser*, staged by Wieland Wagner and conducted by Igor Markevitch, will open the Bayreuth Festival of 1954, extending from July 22 to Aug. 22. Ramon Vinay will sing the title role, and other participants will be Grè Brouwenstijn, Herta Wilfert, Dietrich Fischer-Dieskau, and Ludwig Weber alternating with Josef Greindl as the Landgraf. Other works to be heard are *Lohengrin*, conducted by Josef Keilberth, with Wolfgang Windgassen, Astrid Varnay, Ludwig Weber, and Josef Greindl, two *Ring* cycles, conducted by Clemens Krauss; and *Parsifal*, conducted by Eugen Jochum, with Vinay in the title role. Furtwaengler is scheduled to conduct a special performance of Beethoven's Ninth Symphony.

American in Spain

Julius Katchen, American pianist, was soloist on Jan .10 with the Madrid Symphony in Beethoven's "Emperor" Concerto under Pierino Gamba. As an encore, soloist and conductor reversed roles; Gamba played the andante from the Beethoven Fourth Piano Concerto, while Katchen conducted the orchestra.

Gulda Plays 32 Beethoven Sonatas

Friedrich Gulda played all the Beethoven piano sonatas, a series which in some respects was the culminating point of the Vienna concert season. The young pianist seems to have arrived at the peak of his development from both the spiritual and interpretative points of view. He also showed his great powers in a reading of Prokofieff's Piano Concerto in C minor. This latter concert was conducted by Hindemith, whose Philharmonic Concerto figured on the program. The critics were not unanimous in their appraisal of Hindemith's interpretation of Beethoven's Eighth Symphony.

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PERSONALITIES IN THE NEWS

Sir Cedric Hardwicke appeared as narrator in the Baltimore Symphony's presentation of Honegger's *King David,* Massimo Freccia conducting, on Jan. 13. He replaced Basil Rathbone, who was scheduled to appear. This was Sir Cedric's first reading with orchestra.

Local 802, AMF, has asked for a 15 percent wage rise in musicians' pay from major television and radio networks and an increase in the number of staff musicians employed by the chains. Current contracts between the AFM and the networks were to expire on Jan. 31. Another demand is that networks use "live" music on all "live" programs. James C. Petrillo, president of the AFM, was expected to participate in these negotiations after he returned from a business trip to Florida.

Charles Kullman took the title role in *Tannhaeuser* on short notice at the "Met" on Jan. 14, when Ramon Vinay became ill with laryngitis. Kullman never had appeared in the role, but had had two stage rehearsals and gave a very able performance.

Lawrence Tibbett will be honored by leaders of the music and art world at a dinner by the American Guild of Artists at the Hotel Astor on Feb. 25. Marking his 30th year as a major figure in the musical field, proceeds of the event will be given to a charity selected by the baritone.

Rosa Ponselle came out of retirement to make a special recording series with her sister Carmela and members of the Baltimore Civic Opera, and a chorus of friends. Proceeds of all sales will go to the maintenance fund of the Baltimore Symphony. These records of Bizet's "Agnus Dei" and Franck's "Panis Angelicus" (both duets by the Ponselles), and Adam's "O Holy Night" and Malotte's Lord's Prayer (sung by Rosa with soloists from the Civic Opera joining in) may be had by sending $10 in check or money order to Miss Ponselle at her home in Stevenson, Md.

Toscanini has established a scholarship at the Chatham Square Music School, New York, it was announced by Samuel Chotzinoff, a founder and director. The gift was accepted by David Sarnoff, chairman of the board of this institution. The Maestro has contributed to the school in the past scores, a tape recorder, loudspeaker, and other equipment, as well as financial aid.

Ramon Vinay, Metropolitan tenor, after his Jan. 14 appearance there in *Tannhaeuser,* left for Trieste to sing several Otellos. After his stint in that disputed city, he returns on Feb. 1 to sing in *Otello* and *Carmen* at the annual San Antonio Opera Festival, then rejoins the "Met."

Stokowski gracefully acquiesced in the controversy as to whether curtains would or would not be used to cover the rear of the stage when he conducted the National Symphony Orchestra in Washington's Constitution Hall on Jan. 7. The Daughters of the American Revolution, who own the hall, considered an undraped hall a little too daring.

The Steinway Building's electronic carillon was heard intoning "Wanting You" on Jan. 19—perhaps in a serenade to the Carl Fischer Building.

A plaque in memory of Emily Wagner, who opened the Third Street Music Settlement School with ten children in 1894 was unveiled on Jan. 14 during the annual meeting of directors, marking the 60th anniversary of the school.

DECEASED

OSCAR STRAUS, 83, famed operetta composer, at Bad Ischl, Austria, on Jan. 11. Known around the world for his *The Chocolate Soldier, A Waltz Dream, The Last Waltz,* and many other light operas, he was born in Vienna, came to the U. S. when already famous in 1927, and in 1937 went to Hollywood to write music for films. Later he toured in this country, conducting his and the other Strausses' works with orchestra. The Municipality of Ischl—celebrated watering place—granted him an honorary burial place.

EMIL HEERMANN, 68, violinist, a member of the Cincinnati Symphony for 36 years, on Jan. 13 in that city. Son of Hugo Heermann, violinist, encouraged in his career by Brahms, and a pupil of Sevcik, he came to this country in 1908 to join the "Met" Opera Orchestra at the invitation of Mahler. In 1908 he and his brother Walter, cellist, and his father joined the Cincinnati Orchestra, of which he was later concertmaster. They were also heard widely as the Heermann Trio. He taught for many years at the Cincinnati College of Music, and after 1946 at the Conservatory in that city.

ROLAND DIGGLE, 69, noted organist in Los Angeles, Jan. 13. A native of London, he trained at the Royal College of Music, came to America in 1904, served as organist and choirmaster in Canada; Wichita, Kan.; Quincy, Ill.; and at St. John's P. E. Church, Los Angeles. He played at the San Francisco and San Diego Expositions, and composed many works.

COE BEVANI, singer and voice teacher, on Dec. 26. After studying singing in Italy, she was active in recital on the Pacific Coast, presenting many radio programs of Elizabethan music with Vada Bickford, lutenist. Past president of the Los Angeles branch of MTAC, she was a member of NATS. Her husband, Alexander Bevani, was an opera coach with the California Opera Company.

MRS. LOUIS PERSINGER, concert violinist, in New York on Jan. 14. Born Angela Gianelli, she is survived by her husband, the noted violinist, long associated with the Juilliard School of Music, and by two sons, Louis, Jr. and Rolf, the latter also a well-known string player.

OTTO C. MAAKE, 94, former music teacher and orchestral conductor, at a nursing home in Hanover, N. J. He had been active in other years in New York City, Saratoga, N. Y., and St. Augustine, Fla., and many years ago conducted at the old Grand Opera House in New York.

CLEMENTINE DE VERE SAPIO, 89, soprano, member of the Metropolitan Opera from 1895 to 1900, and later a voice teacher, at the Mt. Vernon, N. Y. Convalescent Home on Jan. 19. She sang coloratura roles in many countries and toured in England with the Moody-Manners Company. She was married to the conductor Romualdo Sapio, who died in 1943. Their daughter Olga, a pianist, survives.

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RADIO and TV

Toscanini Conduct's Verdi's Ballo in Maschera

Those privileged to hear Arturo Toscanini's radio performance of Verdi's *Un Ballo in Maschera* on Jan. 17 and 24 were present at a historic event. In the eighty-seventh year of his life and the sixty-eighth of his conducting career, he led a performance blazing with passion, abundant in lyrical beauty, and a revelation of clarity. Herva Nelli as Amelia, Jan Peerce as Riccardo, Robert Merrill as Renee, in the leading parts, and Nicola Moscona and Norman Scott as Tomasso and Samuel, respectively, Virginia Haskins as Oscar the page, Claramae Turner as Ulrica, George Cehanowsky as Silvano, and John Carmen Rossi as the Judge, the Robert Shaw Chorale, and the orchestra which played with unbelievable devotion to the Maestro's every wish, have all to be credited for outstanding efforts which we are almost sure would not be possible under less inspired leadership. Mr. Toscanini mesmerized his cast, but also his audience, who felt almost a part of the dramatic proceedings. At the conclusion of the Jan. 24 performance the audience rose, shouting themselves hoarse, to give to Mr. Toscanini and his helpmates an ovation of unprecedented length and cordiality. He declined to be singled out, appearing with singers in one row, almost shying away from being feted for something which to him was just another fulfillment of his artistic mission.

It would be difficult to elaborate on every merit of this stupendous interpretation. Suffice to say that everybody in the cast—particularly Miss Nelli and Messrs. Peerce and Merrell—did all that was possible, and sometimes a little more. Never have we heard the score performed with such intensity, dramatic awareness, and intoxicating fire. The second-act laughter chorus was an unsurpassable musico-dramatic experience. So was Mr. Peerce's farewell aria, Merrill's "Eri Tu," and Miss Nelli's anguished aria at the beginning of the same act. This concert performance, by the sheer imaginative power of one man, Toscanini, had more dramatic validity and fervor than many stage productions with the most elaborate settings. It was musical drama at its most elated and distinguished level.

Beginning February 2, another Music on the Wing series will be launched which will feature American composers. The project is a collaboration between the American Theatre Wing and the Municipal Station WNYC, with the distinguished singer and coach Eva Gauthier as commentator, and with artists from the Professional Training Program of the Theatre Wing performing contemporary works.

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THE DANCE

By Rosalyn Krokover

New York City Ballet Returns

THE New York City Ballet came home to the City Center on Jan. 12, fresh from a successful European tour—same leading dancers, mostly the same repertoire—and a full house greeted them like the old friends they are. It remained for Jan. 19 to bring the first of the novelties, and this was something that will be talked about for some time to come—Balanchine's setting of some short pieces by Arnold Schoenberg. Op. 34 is the designation of those pieces in the catalogues, and *Opus 34* is the name of the ballet.

Schoenberg composed the score in 1934, according to the program notes, which also supply the information that "Schoenberg (following Debussy's use

"Death and the Maiden"
TANAQUIL LeCLERQ and FRANCISCO MONCION in New York City Ballet's production of *La Valse*.

of whole tones) divided the octave into twelve equal parts, like inches in a foot-rule." This relation between Schoenberg and Debussy will be sure to set musicological tongues wagging. The notes further say that to this score Balanchine has provided a "dramatic drama of gesture." Tautology can go no further.

Schoenberg intended the music to be used for motion pictures, but it never was picked up. It is atonal, with strange orchestral effects, short (about 10 minutes), and has four sections—Threat, Danger, Fear and Catastrophe. An avant-garde score, it set Balanchine's experimental spirit aboiling. Even Ballet Society never saw anything like this. The choreographic plotting is unmistakably Balanchine; his fingerprints are on everything he touches. But the means and technique and entire spirit are quite outré, with the shadow of Mother Martha hovering somewhere around.

There are jittery motions, mirroring the frequent orchestral tremolos. There is a scene in an operating room, where surgeon and nurses entangle themselves in a geometric cat's cradle of bandages. There is a danse macabre of a male and female skeleton. There is a glob of protoplasm crawling on the stage and engulfing the skeletons. Not all this occurs in 10 minutes. It was Balanchine's whimsy to repeat the score, though not the choreography.

There is undoubtedly a meaning to all this. Balanchine takes himself seriously at all times, and he has proved to be a major creative figure. But whether that meaning (a) is too symbolic for general consumption, or (b) not worth understanding to begin with, is something very much worth considering. The general outlines are clear enough: Threat, Danger, Fear, Catastrophe. But one has a notion that the work as a whole is what the late James Agate used to call "highbrow tosh," or what Bunthorne, parading down Piccadilly, tried to convey: "If this young man expresses himself in terms too deep for *me*, why, what a very singularly deep young man this deep young man must be."

Otherwise the season as a whole has been orthodox. Maria Tallchief is dancing beautifully, as always; she very possibly is the most clear-cut technician in action today. Janet Reed, Tanaquil LeClercq, Diana Adams, Patricia Wilde, and Yvonne Mounsey share leading roles, and the talented young Jillana has been promoted to solo parts. Jerome Robbins has been dancing in several of his ballets. The only real classic dancing among the men has been contributed by Andre Eglevsky; the others in the company, though well versed in Balanchine's idiom, have neither the technique nor the flair to handle much outside the contemporary field. Leon Barzin and Hugo Fiorato share conducting assignments. The company still has the best orchestra around, though the usually reliable Barzin led the dancers a merry chase through the opening night *Swan Lake*.

Les Ballets de Paris in Town

THE other ballet company currently in town is Roland Petit's Les Ballets de Paris, starring Colette Marchand and Petit, with Leslie Caron as guest artist. Violette Verdy, Serge Perrault, George Reich, Claire Sombert, and Jose Ferran are others in the group, which works under an orchestra conducted by Jacques Bazire. Bazire is Marchand's husband.

"The Big Bad Wolf"
ROLAND PETIT, with fangs, wooing VIOLETTE VERDY in Ballets de Paris production of *Le Loup*.

The repertory consists of *Cine Bijou*, *Le Loup*, *Deuil en 24 Heures*, and *Carmen*. All of these have been choreographed by Petit, and none can be called a really successful artistic entity. This despite the ingenious sets, many imaginative types of movement, and quite serviceable musical scores. *Le Loup*, for instance, tells a Beauty and the Beast story (only here the beast is really a beast) at great length and with much repetition. *Deuil en 24 Heures*, enchantingly danced by Caron, starts off as a first-class farce in the Massine manner, and ends with an inconsistent mishmash in which the story line is completely abandoned in favor of a night-club conclusion.

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Up and Down the Guild Keyboard

By Grace White

Hazel Dorey of Williamsport, Pa., will conduct a European tour through six countries, sailing June 30. Mrs. Dorey is a member of Lycoming College Faculty, and chairman of Williamsport Guild. This will be her sixth European trip.

Eleanor R. Johnson, Guild chairman of Grand Forks, N. D., sent a program of classic and modern songs and piano music given by Jane Snook, contralto, with Mrs. Robert Wilkins accompanist, and Nancy Philbin, pianist, faculty members of Grand Forks School of Music.

Milo Van Voris, pupil of Paul Clarke Stauffer of San Diego, enjoys an unusual performance record in the Guild Recording Festival, having won first place for three consecutive years in diploma categories. Van Voris is in the Navy, stationed in San Diego, yet is registered for Guild auditions this year.

At the January meeting of the New York Piano Congress, Norma Holmes introduced the new "Fuguing Set," a modern, ingenious treatment of preludes and fugues by the young composer John LaMontaine. Miss Holmes played the set through without comment, then explained many details of construction, and performed it again with happy effect. Ann Chenee, the president, led a discussion of teachers' business problems, and Ruth May gave an informative talk on the National Federation of Music Clubs. The February meeting, at which Dr. Merle Montgomery will speak, will be in charge of the vice-president, Eric Steiner.

Charles Adams is being entertained in New York on his way to his home in Berkeley, Cal., after a year in Europe, where he played at the Salzburg Festival and studied in Paris with Cortot. He is the son of Mrs. C. H. Adams, Guild chairman of Berkeley.

KATHRYN SIMPSON of Rochester, Minn., 16-year-old pupil of Mrs. H. LaRoy Lindstrom, has played in Guild auditions for seven years and has won three cash prizes in Guild recording festivals. Kathryn won the $1,000 Edgar Stillman Kelley Award given by the National Federation of Music Clubs when she was 13, has been soloist with several orchestras, and last year was winner at the Chicagoland Festival, playing before an audience of 75,000.

In Wichita, Douglas Walcher, pupil of Mrs. Nellie Taylor, was selected out of 150 contestants to play with the Wichita Symphony concert for school children.

In a recent lecture Clarence Adler said, "Teaching is akin to motherhood. No real mother wants a child to hang to her apron strings forever, and a real teacher makes his pupils independent. Apropos of this, Chopin's teacher recognized his extraordinary ability and permitted him to make his own individual decisions after six years of study.

ROBERT CARTER, newly elected president of North Carolina Music Educators Association, will represent his state at the Chicago convention of the organization. Mr. Carter is a member of the faculty of East Carolina College at Greenville and is active as a recitalist.

Open Letter to Guild Members

Dear Friends:

We are pleased to extend an invitation to all piano teachers in general and Guild members in particular to attend a Guild Tea being sponsored by the San Antonio Music Company, San Antonio, Tex., at their Recital Hall, 316 Commerce, on the afternoon of March 7 from 2:30 to 3:30. Immediately following the Guild Tea the San Antonio Music Company will present Dr. Guy Maier, who, beginning at 3:30, will conduct the first of a series of classes for piano teachers that will run through March 6, 7 and 8. Mrs. Dorothy Doll, the newly appointed Program Consultant for the Guild, will be in charge of both events.

Student enrollments for the 1954 National Piano Playing Auditions have now begun. By the close of the enrollment season it is expected that at least 35,000 young pianists of the nation will have been entered.

The 1954 Guild Recording Competition, registration for which closed on Jan. 10, has had a forty per cent increase in student entries over last year, for which we are grateful.

Yours sincerely,

IRL ALLISON

A February Project

By Elizabeth Gest
(Guild Audition Judge)

Most students enjoy working on projects of one kind or another, but it is even more fun when knowing that thousands of other students are working on the same project. So, during the month of February, let's have all piano pupils working on the project of improving sight-reading!

All pianists are expected to memorize their pieces, whether they are concert artists or first-year pupils, but it often happens that the required memorizing does not allow enough time in the practice period to work on sight-reading. For this reason, sight-reading is too often neglected.

During February try to devote at least ten minutes every day to sight-reading. It is helpful to remember that an octave is always found on a line and a space (never on two lines or two spaces); a third or a fifth is on two lines or two spaces; and a triad in root position falls on three lines or three spaces. Particular attention should be given to dots, rests, ties, accidentals, and to the bass clef. During the month assigned memorizing should be done in the regular practice schedule, while, if the sight-reading project is carried out faithfully, great improvement will be shown at the end of the month and the matter can be laid aside for a while. Then there will be plenty of time for memorizing and perfecting the Guild Auditorium numbers.

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NEWS FROM THE SCHOOLS AND STUDIOS

Wolffers Appointed Chairman

Prof. Jules Wolffers has been named Chairman of the Department of Applied Music at Boston University College of Music. A member of the faculty there since 1940, he has been recently Director of the College of Music Preparatory Division and in charge of the piano pedagogy program. He is a contributing editor of *Musical Courier*, contributing critic and record reviewer for the *Christian Science Monitor*, and music director of the Boston University FM Station WBUR.

The University of Michigan's Annual May Festival, the 61st sponsored by the University Musical Society, will be held Apr. 29, 30, and May 1, 2. There will be six concerts—four evening programs, and matinees Saturday and Sunday. The Philadelphia Orchestra will participate throughout under conductors Eugene Ormandy and Thor Johnson. The University Choral Union will participate, and guest soloists will include, among others: Lily Pons, Lois Marshall, Blanche Thebom, Leonard Rose, Zinka Milanov, Kurt Baum, William Warfield, and Artur Rubinstein.

Kroll Quartet at Peabody

The Kroll Quartet has been named quartet-in-residence at the Peabody Conservatory of Music, Baltimore. The appointment, announced by Reginald Stewart, Director of the School, also includes the news that the Kroll ensemble will present two concerts at the Peabody this year, Feb. 16 and Mar. 16.

Demonstration School

Some 85 youngsters of the Florida State University Demonstration School have been invited to show about 8,000 of the nation's top music educators something new in junior high school choral techniques at the Music Educator's National Conference in Chicago, March 26-31, the University's President Doak S. Campbell announced recently.

The students—the entire enrolment in the seventh, eighth, and ninth grades—are probably the first junior high group ever invited to perform at a conference clinic to illustrate what might be expected after using the new techniques for choral work with adolescents developed by Dr. Irvin Cooper, professor of music at Florida State University.

In explaining his work with teenage singing groups, Dr. Cooper said, "In music education circles the junior high school vocal area has been regarded as a 'problem child,' particularly because physiological changes taking place in the growing boy have made it impossible for him to become an acceptable member of the traditionally organized choral group."

Research and experimentation, started in Montreal, Canada, by Dr. Cooper, where he was supervisor of music for Protestant schools, have culminated at FSU in validating new measurements of the boy's voice during its various states of change.

Dr. Cooper said that these new measurements have resulted in the establishing of a new concept which now makes choral work a most desirable part of the junior high school curriculum.

LaSalle Quartet at Cincinnati

On January 12th the La Salle String Quartet of the College of Music of Cincinnati presented its second concert of the season. The program consisted of Joseph Haydn's Quartet, opus 50, No. 1, Verdi's only string quartet, and the American premiere of the Quartet Opus 7 by the Viennese composer, Hans Erich Apostel.

A spring music seminar for teachers of the Progressive Series Plan of Music Education will be held, April 19-23, at the Mayflower Hotel, Atlantic City, N. J. by Leo Sirota and Carl Blackmore. Both Mr. Sirota and Mr. Blackmore are from the piano faculty of the St. Louis Institute of Music, where Mr. Blackmore is also guest director of the summer school. The seminar will follow the pattern of those held annually for Progressive Series teachers in European conservatories.

The Northwestern University music school has adopted a curriculum leading to the degree of doctor of music.

The degree, which can be taken in from three to seven years, is designed to provide a framework for the development of musicians able both to teach and to perform with scholarly authority. It is offered in the following fields: performance (organ, piano, violin, and voice), composition, church music.

Valuable Bequest to Boston Univ.

A collection of approximately 300 bound volumes of pamphlets and articles excerpted from periodicals written by and regarding the chief literary figures of England and the United States, was recently donated to the Boston University Chenery Library, President Harold C. Case and Dr. Robert E. Moody, director of libraries, have announced.

The volumes were the gift of Boston University graduate Leighton S. Tower of the faculty of Thayer Academy, Boston University college of liberal arts, '28, and his brother, Edward E. Tower of Cohasset. The volumes were part of the library of their father, the late Burgess Clifford Tower, a native and lifelong resident of Cohasset, where he was organist of the First Parish Church for over half a century. Mr. Tower's lifelong interest in music and books resulted in a unique and comprehensive collection.

Dr. Nathan Returns After Year in Italy

Dr. Hans Nathan, associate professor in the departments of literature, fine arts, and music at Michigan State College, has returned to the East Lansing campus after more than a year in Italy where he served as visiting Fulbright professor at the University of Rome during the 1952-53 academic year.

Solo auditions for Philadelphia Orchestra Student Concerts in 1954-55 will be held during the latter part of March. Open to instrumentalists and singers 13 to 24 years old (on April 1, 1954) and who live within a radius of 50 miles of Philadelphia, players are required to perform a concerto, and singers to know four arias or works of equal difficulty for voice and orchestra. Application blanks may be had by writing to Philadelphia Orchestra Student Concerts, 1910 Girard Trust Bldg., Philadelphia 2, Pa. Entries will be accepted until March 14 next.

(*turn to page* 32)

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The Roosevelt College School of Music presented, on its Concert Series during the month of January, two concerts by the Budapest Quartet in Kimball Hall. The School's Opera Workshop gave performances of Mozart's *The Impresario,* sung in English with lyrics by Boris Goldovsky and dialog by Erwin Jospe, director of the Workshop; and Mascagni's *Cavalleria Rusticana,* sung in Italian. The cast for *The Impresario* listed Reinert Lindland and Sheldon Merel, alternating in the title role, Joan Volek as Madame Herz, and Florence Gillman as Mademoiselle Silberklang. Those cast for *Cavalleria Rusticana* were June DeYoung and Gloria Lind (Santuzza), Luba Golub, Blanche Lewis, and Margaret Rudy (Mama Lucia), Dennis Burke (Alfio), Vurgil Abner and Reinert Lindland (Turiddu), and Lois Raye and Margaret Rudy (Lola).

Martial Singher will be a guest master teacher at Chicago Musical College during the following periods: Feb. 8-13, March 8-13, and June 7-12. The famous French baritone has been teaching at Chicago Musical College during the past few seasons and enjoys an immense popularity with all those who have been under his guidance. Of special interest will be his master class in operatic arias and scenes of operas on the 8th and 11th of February, to be followed in March by two master classes in song literature.

Lucille Hertel, contralto from the studio of Dr. Harvey Ringel of Chicago Musical College ,was heard in concert at Saint Joseph's College, Collegeville, Indiana, Thursday evening, Jan. 14. Harold Eisberg was at the piano.

Dr. Irving McHose has been appointed Director of the Summer School of the Eastman School of Music. A number of changes are proposed.

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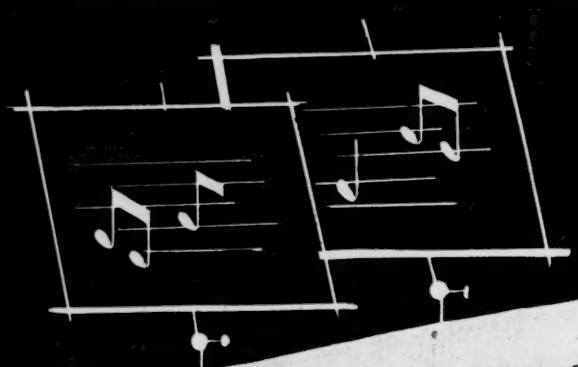

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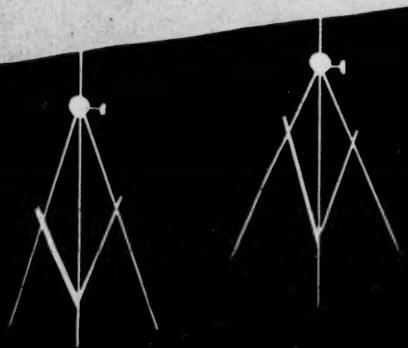

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